



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NYPL RESEARCH LIBRARIES

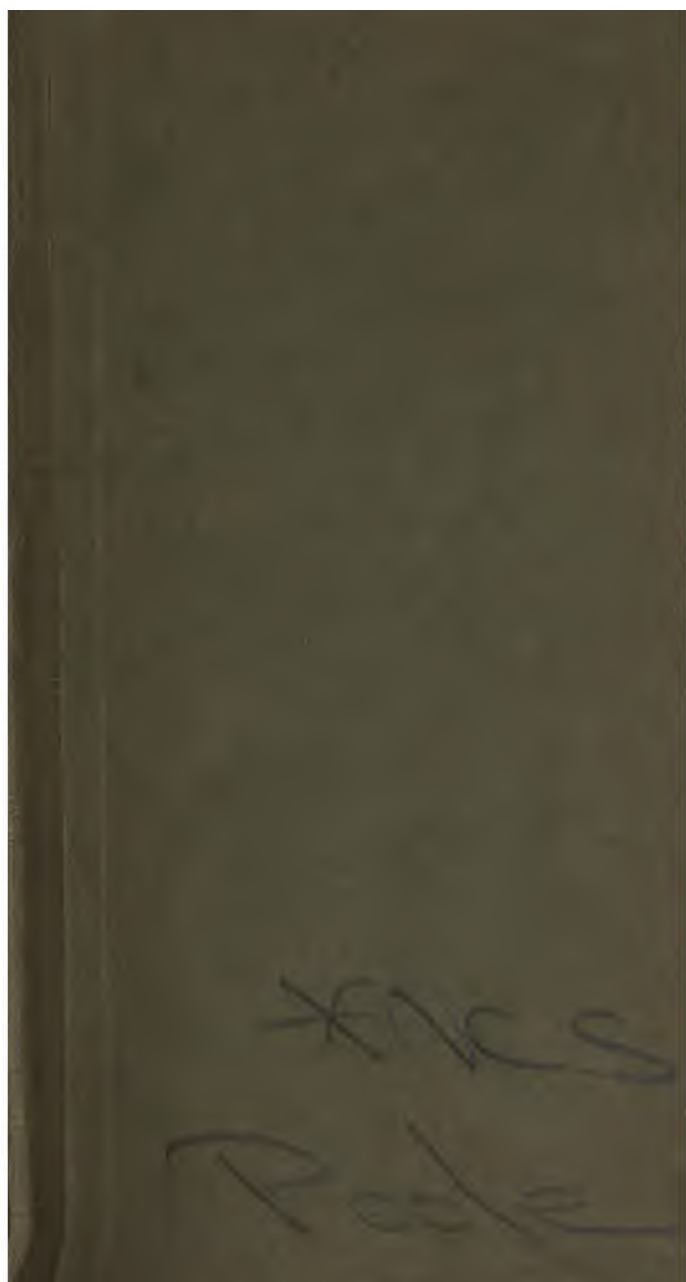


3 3433 07491620 0

LIBRARY



Collection.  
ed in 1878.







1

George L. Dwyer  
May 6. 1896.

Recd  
\* NC 3





# HAMLET TRAVESTIE:

IN THREE ACTS.

WITH

## Burlesque Annotations,

AFTER THE MANNER OF

DR. JOHNSON AND GEO. STEEVENS, Esq.

AND THE

*VARIOUS COMMENTATORS.*

BY JOHN POOLE.

---

---

Quantum mutatus ab illo.

VIRGIL.

—Commentators each dark passage shun,  
And hold their farthing candle to the sun.

YOUNG.

---

---

SIXTH EDITION.

---

---

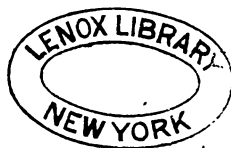
LONDON:

PRINTED FOR SHERWOOD, NEELY AND JONES, PATERNOSTER-  
ROW; AND J. M. RICHARDSON, CORNHILL:

By B. M'Millan, Bow-Street, Covent-Garden.

1817.

Handwritten signature and faint circular stamp are visible below the date.



ROY WOOD  
JAN 17  
1900

## DEDICATION.

---

TO

**KA-HING,**  
EMPEROR OF CHINA.

---

SIRE,

*WHEN, in addition to your exalted rank, I consider that it is by YOUR MAJESTY's especial permission that NANKEENS and TEAS are exported from YOUR MAJESTY's dominions into these, I cannot, for a moment, hesitate in dedicating the following pages to YOUR MAJESTY.*

*The ears of Princes are too much accustomed to the voice of flattery, to leave me any hope that YOUR MAJESTY would be gratified by fulsome praises—raises which YOUR MAJESTY, no doubt, well knows how to appreciate; especially when conveyed to your IMPERIAL EAR through the medium of a language with which YOUR MAJESTY is, most likely, unacquainted. I shall, therefore, forbear to insinuate YOUR*

MAJESTY into the possession of any of those virtues with which it is usual for authors so unmercifully to encumber those to whom they dedicate their works; but content myself with giving YOUR MAJESTY full credit for the exercise of the ordinary Princely quota.

Thus to intrude upon the notice of YOUR MAJESTY, may, by the world at large, be considered presumptuous; but let it be remembered, that "a Cat may look at a King;" and I trust that I shall not be charged with any sinister motive in soliciting YOUR MAJESTY's protection for the following Work, when I openly declare that I cannot boast of the felicity of caring five farthings for YOUR IMPERIAL MAJESTY, and that, to the best of my belief, YOUR MAJESTY does not care half so much for me.

*I have the Honor to be,*

*With the most profound Respect,*

SIRE,

YOUR MAJESTY's most devoted Servant,

THE AUTHOR.

*London,*

*September, 1812.*

## PREFACE.

---

CONSCIOUS that any attempt to treat with levity the works of our IMMORTAL POET is in some danger of being received with displeasure, the following production is submitted to the public with considerable diffidence. With a view, however, to remove such objections to it as may arise solely out of partiality or of prejudice, a few observations, it is presumed, will not be considered altogether impertinent.

The objection most commonly urged against Burlesques and Parodies in general, is, that they tend to bring into ridicule and contempt those authors against whose works they are directed.

That this objection will hold when applied to works of an inferior order, or to such as ostentatiously pretend to be *fine*, and yet are deficient in all the requisites of good writing, is freely admitted ; but, when used with reference to productions which, from their intrinsic merit, have long been established in the public estimation, its futility is evident. HOMER and VIRGIL have both been the subjects of strong burlesques, but they are still read with unabated admiration ; the bay that adorns *them* still flourishes, and its verdure remains undiminished : and it would be an insult to the high character of OUR POET, were it supposed that the wreath is so loosely twined around *his* brows, as to be endangered by so mere a trifle as that which gives rise to these remarks. Whilst the beauties of poetry shall continue to delight, the works of SHAKSPEARE will be read with enthusiasm ; and any *serious* attempt to tarnish his fame, or to degrade him from his exalted station, must ever be considered as weak and as ridiculous in the design,

as it would certainly be found unavailing, and impossible in the execution.

But whatever apology or extenuation may be deemed necessary for the liberty that is taken with the Poet, it is presumed that neither will be required for the freedom that is used in the treatment of his Annotators: for there is no real admirer of SHAKSPEARE who does not feel indignant at finding his sense perverted, and his meaning obscured\*, by the false lights, and the fanciful and arbitrary illustrations, of *Black-letter Critics* and *Copy-catching Commentators*. And it had been well if some able satirist had exposed and punished their folly, their affectation, and their arrogance, at the time when

---

\* The poets of the present day have wisely provided against injuries of this nature; for, with the assistance of an abundance of notes, they have so clearly explained *their own* meanings (which, it must be confessed, would, otherwise, be frequently unintelligible), as to supersede the labours of future critics.



the rage for editing, and commenting on SHAKESPEARE was at its height, and every pedant in Black-letter ~~latter~~ assumed the prerogative of an *authorised* pollutor of his text\*.

From the force of its sentiments, the beauty of its imagery, and, above all, the solemnity of its conduct, there is, perhaps, no tragedy in the English language better adapted to the purposes of a travesty† than “HAMLET;” and from its being so

---

\* From this general reproach must the great Dr. Johnson be excepted, who, *even as a Shaksperian Commentator*, is entitled to our respect; and of whom it may truly be said, that he never wrote without the intention, and scarcely ever without the effect, of rendering mankind wiser, or more virtuous.

† It may not be amiss to remark that, although oftentimes used indifferently, the terms *burlesque* and *travesty* are properly distinct: *burlesque* being more *general* in its application; *travesty* more *particular*: the former is levelled against blemishes and defects, which its object is to expose and ridicule, and pleases by

## PREFACE.

ix

frequently before the public, so very generally read, and so continually quoted, it is, more than any other, calculated to give a travesty its full effect, and which can only be produced by a facility of contrast with its subject work. For it is obvious, that in a work of this nature (the object of which is to convey the *precise sentiments and ideas* contained in its original, but in language, and in a manner, unsuited to their subject and the character of the speaker), many parts must appear ridiculous, and even contemptible, when considered independently of the passages to which they allude. For a reader, therefore, to derive entertainment from the perusal of a travesty, but more particularly to be enabled to decide whether it be

---

*comparison*; the latter is constructed upon the various excellencies of any *particular* work, and derives its effect solely from the force of *contrast*. Hence a *travesty*, instead of derogating from the value or the reputation of its subject, may be considered as no inadequate test of its merit.

ill or well executed, a familiar acquaintance with its original is indispensable.

This travesty having been originally undertaken with an idea to its representation on the stage, it will be perceived that stage-effect is sometimes considered: as in the opening of the piece, amidst the magnificence of the palace, in preference to the stillness of the platform; and in the substitution of a pugilistic trial of skill, in the last scene, for the more elegant exercise of the rapier.

With respect to the Annotations. Particular allusions are sometimes made, but, in general, nothing more is intended than an imitation of the general style, manner, and character, of the Commentators; and an attempt to produce the ludicrous by the application of the pride and affectation of critical sagacity, and the violence of controversial asperity, to subjects light, trifling, and insignificant.

## **PREFACE.**

**xi**

**With no other view, in the publication of this trifle, than to afford an hour's amusement, the author solicits for it an exception from severe and minute criticism; and, trusting to an indulgent and liberal reception of his work, he respectfully submits it to the public.**



# ADVERTISEMENT

TO THE

SECOND AND THIRD EDITIONS.

---

*THE former Edition of this Work having been very generally approved, I have endeavoured, by a careful revision, to render the present Edition no less deserving of the public approbation. In the subject, I have made such alterations as I conceived would tend to the general improvement of the piece; and the numerous additions which I have made to the Annotations, will not, I hope, deprive this portion of the Work of the favour with which it has hitherto been honoured.*

*The Annotations having been very currently attributed to one of our most esteemed dramatists, I feel it incumbent upon me, in justice to the gentleman alluded to, to declare, that I am alone responsible for all their defects.*

*J. P.*

*London,  
January 8th, 1811.*

# ADVERTISEMENT

TO THE

FOURTH EDITION.

---

*A Fourth Edition of HAMLET TRAVESTIE* ~~and~~  
called for, I cannot neglect the opportunity it afford  
me, of expressing my gratification at the liberality and  
good-humour with which the work has been received  
and of congratulating those who, on its first appear-  
ance, were apprehensive for the reputation of SHAK-  
SPEARE, that, notwithstanding Three Editions are  
already before the public, he is neither expelled from  
our libraries, nor banished from our stage.

J. P.

London,  
September 21st, 1812.

# **HAMLET TRAVESTIE:**

**IN**

**THREE ACTS.**

---

---

**Quantum mutatus ab illo.**

**VIRGIL.**

---

---



## DRAMATIS PERSONÆ.

---

CLAUDIUS, King of Denmark.  
HAMLET, Son to the former, and Nephew to the present  
King.  
POLONIUS, Lord Chamberlain.  
HORATIO, Friend to Hamlet.  
LAERTES, Son to Polonius.  
ROSENCRANTZ,  
GUILDENSTERN, } Courtiers.  
OSRICK,  
MARCELLUS, } Officers.  
BERNARDO, }  
A FRIAR.  
A GRAVEDIGGER.  
GHOST OF HAMLET'S FATHER.  
  
GERTRUDE, Queen of Denmark, and Mother to Hamlet.  
OPHELIA, Daughter to Polonius.

LADIES, GENTLEMEN, PLAYERS, and ATTENDANTS.

SCENE—*Elsinore.*

# HAMLET TRAVESTIE.

---

## ACT THE FIRST.

### SCENE I.

*A Room of State in the Palace.*

KING, QUEEN, HAMLET, POLONIUS, LAERTES,  
GENTLEMEN, and LADIES, *discovered.*

*[Flourish of Trumpets and Drums.]*

*King.*

THO' by our dismal phizzes plain 'tis seen  
The memory of our brother's death is green;  
Yet, as he's laid in peace upon the shelf,  
'Tis time we think upon our royal self:  
We, therefore, to dispel our royal spleen,  
Have ta'en his widow Gertrude for our Queen.—  
How now, Laertes, what's the news with you?  
You told us of some suit—

*Laertes.*

My Lord, that's true:  
I have a mighty wish to learn to dance,  
And crave your royal leave to go to France

*King.*

Your suit is granted.

*Laertes.*

Sire, I'm much your debtor.

*King.*

Then brush! the sooner you are off the better.

(To Hamlet) Cheer up, my son and cousin, never mind  
[Exit Laertes]

*Hamlet.*

A little more than kin, and less than kind.

*King.*

Why hang the clouds still on you? Come, have done.

*Hamlet.*

You're out, my Lord: I'm too much in the sun.—

*Queen.*

Come, Hamlet, leave off crying; 'tis in vain,  
Since crying will not bring him back again.  
Besides, 'tis common: all that live must die—  
So blow your nose, my dear, and do not cry.

*Hamlet.*

Aye, Madam, it is common.

*Queen.*

If it be,  
Why seems there such a mighty fuss with thee?

*Hamlet.*

Talk not to me of seems—when husbands die,  
'Twere well if some folks seem'd the same as I.  
But I have that within you can't take from me—  
As for black clothes,—that's all my eye and Tommy!

*King.*

Cheer up, my hearty: tho' you've lost your dad,  
Consider that your case is not so bad;  
Your father lost a father; and 'tis certain  
Death o'er your great-grandfather drew the curtain.  
You've mourn'd enough; 'tis time your grief to smother:  
Don't cry—you shall be king some time or other.

*Queen.*

Go not to Wittenburg, my love, I pray you.

*Hamlet.*

Mamma, I shall in all my best obey you.

*King.*

Well said, mylad! Cheer up! (b) no more foul weather:—  
We'll meet anon, and all get drunk together.

[*Flourish of trumpets and drums*]—  
[*Excunt all but Hamlet.*]

SONG.—HAMLET.

(Tune—"Derry Down.")

A ducat I'd give if a sure way I knew  
How to thaw and resolve my stout flesh into dew!  
How happy were I if no sin were self-slaughter,  
For I'd then throw myself and my cares in the water!

*Derry down, down, down, derry Down.*

How weary, how profitless, stale, and how flat,  
Seem to me all life's uses, its joys,—and all that:  
This world is a garden unweeded; and clearly  
Not worth living for—things rank and gross hold it merely.

*Derry down, &c.*

Two months have scarce pass'd since dad's death; and my  
mother,

Like a brute as she is, has just married his brother.—

To wed such a bore! but 'tis all too late now:

We can't make a silk purse of the ear of a sow.

*Derry down, &c.*

So fondly he lov'd her, I've oft heard him tell her,

"If it rains, my dear Gertrude, pray take my umbrella:"

When too roughly the winds have beset her, he'th said,

"My dear, take my belcher (c) to tie round your head."

*Derry down, &c.*

Why zounds! she'd hang on him, as much as to say,

"The better I love you, the better I may:"

Yet before one could whistle, as I am a true man,

He's forgotten!—Oh, frailty, thy name sure is woman!

*Derry down, &c.*

To marry my uncle! my father's own brother!—

I'm as much like a lion as one's like the other.—

It will not—by Jingo! it can't come to good—

But break, my poor heart:—I'd say more if I could.

*Derry down, &c.*

*Enter HORATIO, MARCELLUS, and BERNARDO.*

*Hamlet.*

My lads, I'm glad to see you. I implore

You'll tell me what brought you to Elsinore.

[*To Horatio.*

HAMLET TRAVESTIE.

5

*Horatio.*

To see dad's funeral I popp'd my head in.

*Hamlet.*

No quizzing (*d*)—'twas to see my mother's wedding.

*Horatio.*

Indeed, my Lord, one follow'd hard on t'other.—  
I never should have thought it of your mother.

*Hamlet.*

Thrift, thrift, Horatio! Denmark's cooks were able  
With funeral meats to cheer (*e*) the marriage-table.—  
Methinks I have my father in my sight.

*Horatio.*

My Lord, I'll swear I saw him yesternight.

*Hamlet.*

Saw! Who?

*Horatio.*

The king, your father.

*Hamlet.*

Much I doubt it.

*Marcellus.*

'Tis true, my Lord.

*Horatio.*

I'll tell you all about it.

## SONG.—HORATIO.

(Tune—"Heigho!" says Rowley.)

Two nights to watch these gentlemen went,

"Heigho!" says Horatio;

When, just at the time when the night was spent,

A spectre, to frighten them, thither was sent;

*With his bare skull, jaw-bone, skeleton raw-bone,*

"I'm not to be hoax'd," says Horatio.

The ghost like your father look'd, arm'd cap-à-pé.

"Heigho!" says Horatio;

They came in a twitter to tell this to me,

Saying, "If you don't credit us, pray come and see."

*With his bare skull,*

"A cock and a bull," says Horatio.

I promis'd to keep the watch with them next night.

"Heigho!" says Horatio;

When lo! as they'd told me, the ghost came in sight!

Says I, "'Tis too plain that there's something not right."

*With his bare skull,*

"We'll soon find it out," says Horatio.

I intended to say a few words to the ghost;

"Heigho!" says Horatio;

(I shouldn't have kept him five minutes at most)

But I found the poor fellow as dumb as a post.

*With his bare skull,*

"He's no blabber, I find," says Horatio.

## HAMLET TRAVESTIE.

7

He turn'd on his heel, and went off in a pet;

“ Heigho !” says Horatio;

But he frown'd on us all ere away we could get,

Just as much as to say, “ I've not done with you yet.”

*With my bare skull, &c.*

“ We had better make off,” says Horatio.

He soon came again, so I told him my mind :

“ Heigho !” says Horatio;

Says I, “ I'm quite sure you've left something behind,—

“ Some treasure, perhaps, your relations can't find.”

*With your bare skull, &c.*

“ You'd best shew where 'tis hid,” says Horatio.

He seem'd not to like it, and look'd rather black,

“ Heigho !” says Horatio,

As much as to say, “ You had best hold your clack ;”

But he heard the cock crow, and was off in a crack.

*With his bare skull, &c.*

“ You're a rum kind of ghost,” says Horatio.

*Hamlet.*

Perchance 'twill walk again ;—I'll watch to-night,

And beg a conversation with the sprite :

If in my father's form it come to scare me,

I'll speak to it, should e'en Old Harry dare me.

(*To Hor. and Mar.*) Don't let the cat out of the bag,

I prythee.

*Horatio.*

Never fear me.

*Marcellus.*

Nor me.

*Hamlet.*

'Then I'll be with ye



Soon after supper.

*Horatio.*

Honour?

*Hamlet.*

Poz.—Adieu!

[*Exeunt* Hor. Mar. and B

I smoke some dirty work, if this be true.  
Would it were supper-time! this tale so wheedles,  
Till then I'm sitting upon pins and needles (*f*). [*Ex*

## SCENE II.

*An Apartment in POLONIUS's House.*

*Enter OPHELIA and LAERTES.*

*Laertes.*

I've pack'd off bag and baggage. Never fail  
To let me have a letter ev'ry mail.  
If dad will get it frank'd (*g*) so much the better.

*Ophelia.*

Do'st think I'd grudge the postage of a letter?

*Laertes.*

Be not too easily by Hamlet caught,  
For all his swearing is not worth a groat.  
He may not, like we folks of meaner station,  
Take up with any trollop in the nation:  
So look before you leap; depend upon it  
'Tis moonshine all in valentine and sonnet.

lirt with any wench in town, then leave her;  
 now that Hamlet is a gay deceiver.—  
 orts her figure quite enough (take note)  
 wears a flannel under-petticoat. (*h*)

*Ophelia.*

the hint: but do not, good my brother,  
 me one road, and go yourself another:  
 our good priest, who, whilst our sports retrenching,  
 lf goes nightly round the village wenching.

*Laertes.*

ir me not; I hope you do not doubt me.—  
 must run for't, or they'll sail without me.

[*Exeunt.*

SCENE III.

*The Platform.*

*Enter HAMLET, HORATIO, and MARCELLUS.*

*Hamlet.*

Frost is gadding (*i*)—it is very cold.

*Horatio.*

any fool, methinks, might that have told.

(*Aside.*)

*Hamlet.*

is 't o'clock?

*Horatio.*

Half past eleven at most.—

*Marcellus.*

itch says twelve. (*k*)

*Horatio.*

O damn it, here's the ghost!

c

*Enter GHOST.*

*Hamlet.*

Zounds! here's a pretty rig! (*l*) O Lord, defend us!  
 Prythee no more such frightful spectres send us!  
 Be thou a jovial sprite or goblin damn'd;  
 Be thou or ether-puff'd or sulphur-cramm'd:  
 Be thy intents indiff'rent, good, or bad,  
 I'll speak to thee, thou look'st so like my dad.  
 In a trim grave so snugly wast thou lain,  
 Say what the devil brought thee out again?  
 I like a joke myself; but 'tis not right  
 To come and frighten us to death at night.  
 Say, why is this? and straight the reason tell us  
 For fright'ning me, Horatio, and Marcellus.—

*Horatio.*

He'd have a tête-à-tête with you—alone.

*Hamlet.*

Would he?—Here goes then—Now, my cock, lead on.

*Marcellus.*

You shall not go.

*Horatio.*

Perhaps he means to kill you.

*Hamlet.*

You'd better hold your jaw (*m*)—be quiet, will you?

*Horatio.*

Now blow me if you go.

*Hamlet.*

My fate cries out  
 And gives me pluck—so mind what you're about.

HAMLET TRAVESTIE.

11

Still am I call'd—paws off (n)—the time we're wasting—

Come, brush; or else I'll give you both a basting.

Hop off, I say! (To Ghost) Lead on; I'll quickly follow. *[Breaking from them.]*

(To Hor. and Mar.) Wait here; and if I want ye, lads, I'll hollo.

*[Exeunt Ghost and Ham, Hor. and Mar.]*

SCENE IV.

*A remote Part of the Platform.*

*Enter GHOST and HAMLET.*

*Hamlet.*

Hollo, you Sir! Where is't you mean to go?  
I'll go no farther.

*Ghost.*

You had better.

*Hamlet.*

No!

*Ghost.*

Then hold your gab (o), and hear what I've to tell;  
I'm press'd for time—we keep good hours in hell.  
Soon must I go and have another roast,  
So pray attend to me.

*Hamlet.*

Alas, poor Ghost!

## SONG.—GHOST.

(Tune—"Giles Scroggins' Ghost.")

Behold in me your father's sprite,

*Ri tol tiddy tol de ray,*

Doom'd for a term to walk the night,

*Tiddy, tiddy, &c.*

You'll scarce believe me when I say,

That I'm bound to fast in fires all day,

Till my crimes are burnt and purg'd away.

*Ri tol tiddy, &c.*But that I am forbid to blow, (*p*)*Ri tol tiddy, &c.*

The dreadful secrets which I know,

*Tiddy, tiddy, &c.*

I could such a dismal tale unfold,

As would make your precious blood run cold!

But, ah! those things must not be told.

*Ri tol tiddy, &c.*

Your father suddenly you miss'd!

*Ri tol tiddy, &c.*

I'll tell you how: List! list! O list!

*Tiddy, tiddy, &c.*

'Twas given out to all the town,

That a serpent pull'd your father down—

But know that serpent wears his crown.

*Ri tol tiddy, &c.*

Your uncle is the man I mean,

*Ri tol tiddy, &c.*That diddled (*q*) me out of my crown and my queen.—*Tiddy, tiddy, &c.*

## HAMLET TRAVESTIE.

13

O what a falling off was there !  
But brief let me be, I must back repair,  
For methinks I scent the morning air.

*Ri tol tiddy, &c.*

One afternoon, as was my use,

*Ri tol tiddy, &c.*

I went to my orchard to take a snooze ;

*Tiddy, tiddy, &c.*

When your uncle into my ear did pour

A bottle of cursed hellebore !—

How little did I think I should wake no more !

*Ri tol tiddy, &c.*

Doom'd by a brother's hand was I

*Ri tol tiddy, &c.*

To lose my crown, my wife,—to die.

*Tiddy, tiddy, &c.*

I should like to have settled my worldly affairs,

But the rascal came on so unawares,

That I hadn't even time to say my pray'rs.

*Ri tol tiddy, &c.*

Torment your uncle for my sake ;

*Ri tol tiddy, &c.*

Let him never be at peace, asleep or awake.

*Tiddy, tiddy, &c.*

Your mother's plague let her conscience be—

But I must be off, for the day-light I see.—

Adieu, adieu, adieu ! Remember me !

*Ri tol tiddy, &c.*

[*The Ghost vanishes.*]

*Hamlet.*

Remember thee!—I feel in such a flurry,  
Egad, I shan't forget thee in a hurry.  
Remember thee! Yea, from my souvenir,  
All memoranda swift shall disappear;  
There thy commandment all alone I'll write,  
And if I e'er forget thee—blow me tight.

*Horatio (without.)*

My Lord!

*Marcellus.*

Lord Hamlet!

*Hamlet.*

Damn those noisy fellows.  
Horatio, here am I.—Hollo, Marcellus.

*Enter HORATIO and MARCELLUS.*

*Marcellus.*

How is't, my Lord?—What news?—What said the  
Ghost?

*Hamlet.*

You'll blab.

*Marcellus.*

Not I.

*Horatio.*

I'm silent as a post.

*Hamlet.*

He said each Danish villain is a knave!

*Horatio.*

That all!—He might have staid then in his grave.

*Hamlet.*

Why, that's his business—So good night—but ho!  
I have a word to say before you go.  
Never make known what you have seen to-night.

*Horatio.*

Not I.

*Marcellus.*

Nor I.

*Hamlet.*

Swear!

*Ghost (beneath.)*

Make 'em swear. That's right!  
[*They swear.*]

*Hamlet.*

But that's not all: Now swear that if, perchance,  
Like Merry Andrew, (r) I think fit to dance  
And skip about the house, you'll never dare  
To tell, or even hint, the reason—

*Ghost (beneath.)*

Swear!

[*They swear again.*]

*Hamlet.*

Lie still, Old Grey-bones.—'Tis such chilling weather,  
Suppose we go and get some drink together?

*Horatio.*

With all my heart,—Egad, I like your plan.  
Marcellus, what say you, lad?

*Marcellus.*

I'm your man.



*Hamlet.*

The world's gone mad ! Damn'd hard that ever I  
Was born to have a finger in the pie !

[*Exeunt.*

SCENE V.

*An Apartment in POLONIUS's House.*

*Enter POLONIUS, meeting OPHELIA.*

*Polonius.*

You look stark mad, Ophelia!—What's the row ? (s)

*Ophelia.*

I've had a precious fright.

*Polonius.*

Pray tell me how.

SONG.—OPHELIA.

(Tune—" Mrs. Clarke.")

My Lord, you must know,  
A few minutes ago,  
In my room I was darning a stocking ;  
Now conceive my alarm,  
When (not dreaming of harm)  
I was roused by a violent knocking.

I thought 'twas Old Scratch,  
So I faster'd the latch,  
And went on with my work as before ;  
But whilst my needle I was threading,  
Lord Hamlet popp'd his head in—  
For, d'ye mind, he'd kick'd open the door.

His doublet, unbrac'd,  
Was slung round his waist,  
And his stockings were dirty and loose ;  
He was pale as a sheet,  
And could scarce keep his feet :—  
Thus he came in, and star'd like a goose !

He took hold of my wrist,  
And gave it a twist  
That made me to quiver and quake ;  
He then began to quiz  
As tho' he meant to draw my phiz,  
And then gave me a terrible shake.

Next so sadly he sigh'd,  
Lord ! I thought he'd have died !  
Then he thrice up and down shook his noddle.  
After treating me so,  
He thought fit to let me go,  
And then tow'rds the stairs did he waddle.

'Twas a chance he didn't fall  
Over bannisters and all,  
For I vow not a step could he see ;  
To my ~~very~~ great surprize,  
He found his way without his eyes,—  
To the last they were bent upon me.

*Polonius.*

Come, go with me;—I will go seek the king:  
Hamlet's behaviour is not quite the thing.  
Have you of late been snappish to him, pray?

*Ophelia.*

Oh, no—I never did a cross word say:  
I merely sent his letters back by scores,  
And, when he call'd, I turn'd him out o' doors.

*Polonius.*

Aye! that hath made him mad—I do not doubt it.  
We'll to the king, and tell him all about it.

[*Exeunt.*

#### SCENE VI.

*The Palace.*

*Enter KING, QUEEN, ROSENCRANTZ, and  
GUILDENSTERN.*

*King.*

Welcome, dear Rosencrantz, and Guildenstern:  
You have come just in time to serve our turn.  
Something you've heard of Hamlet's transformation;  
But to account for his said situation  
We find impossible; so you must pump him:  
If he won't tell by fair means—why then—thump him.

*Queen.*

Good gentlemen, right heartily he'll greet you,  
For very often hath he wish'd to meet you;  
So stay, and find out what his real state is,  
And we will give you board and lodging gratis.

*Rosen.*

Needs must (*t*)—You'd make us tarry if we wou'dn't,  
And if we rather choose to go we cou'dn't.

*Guild.*

We'll so behave ourselves that you shall boast of us;  
Whilst we remain, I'd have you make the most of us.

*King.*

Thanks, lads.

*Queen.*

Now pray discover what fun this is.  
Hollo, there! (*To Attendants*) bring these jockies where  
my son is. *[Exeunt.]*

#### SCENE VII.

*Another Room in the Palace.*

*Enter HAMLET.*

*Hamlet.*

I think my plan will hit—they're caught, egad!  
And all the family believe I'm mad.  
Guild'stern and Rosencrantz just now they sent  
To sift my secrets, but they miss'd their scent—  
And old Polonius too—that sneaking prig—  
But if I let them pump me, dash my wig.  
Hold! something of the play'rs he said—aye—right—  
I'll have them act a play this very night:  
For guilty people oft (as nurses say)  
Confess their sins when sitting at a play.  
They shall not act *their* tragedies; I'd rather  
Have something 'bout the murder of my father:

'Twill make a charming ballet-pantomime—  
We'll get it up in style,—if we have time.  
The king shall come; he'll not suspect the trick :  
I'll watch him close—I'll touch him to the quick :  
The charge against him is, as yet, deficient—  
The honour of a ghost is not sufficient ;  
But if the play affect him, I shall tell, O !  
That he's a knave—the ghost an honest fellow.  
[Exit Hamlet.

END OF THE FIRST ACT.

# HAMLET TRAVESTIE.

---

## ACT THE SECOND.

### SCENE I.

*A Chamber in the Palace.*

*Enter* KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, *and* GUILDENSTERN.

*King.*

And can you, by no drift of conversation,  
Smell out the cause of his sad situation?

*Rosen.*

He does confess himself *non compos mentis*, (a)  
But won't tell what the cause or the intent is.

*Guilden.*

He'll not be sounded: he knows well enough  
The game we're after: Zooks, he's up to snuff. (b)

*Queen.*

Did you not try to get him out to play?

*Rosen.*

It chanc'd we met the actors on the way:

He jump'd for joy to hear it: they're at court;  
And he, this night, intends to have rare sport.

*Polonius.*

'Tis true; and Hamlet says, that if your graces  
Will come to see the play, he'll book you places.

*King.*

With all my heart: right glad am I to find  
That he to some amusement is inclin'd.  
Pray, gentlemen, give him a farther zest  
For sports like these.

*Rosen.*

My Lord, we'll do our best.

[*Exeunt Guild. and Rosen.*]

*King.*

Sweet Gertrude, march your carcase: we have sent  
For Hamlet, that (as 'twere by accident)  
He here may meet Ophelia.—Mark yon chink!  
Behind it Plony and myself will slink;  
And, from his conduct, we shall soon discover  
If Hamlet's be the madness of a lover.

*Queen.*

Ophelia, were he mad of love for you,  
I think we'd cure him soon.

*Ophelia.*

I think so too.

[*Exit Queen.*]

*Polonius.*

*To Ophelia*) Here take this book; he'll think you're  
at your pray'rs.

*To the King*) Come, let's be off; I hear him on the  
stairs. [Exeunt King and Polonius.

*Enter HAMLET.*

SONG.—HAMLET.

(Tune—"Here we go up, up, up.")

When a man becomes tir'd of his life,  
The question is, "to be, or not to be?"  
For before he dare finish the strife,  
His reflections most serious ought to be.  
When his troubles too numerous grow,  
And he knows of no method to mend them,  
Had he best bear them tamely, or no?  
Or by stoutly opposing them end them?

*Ri tol de rol, &c.*

To die is to sleep—nothing more—  
And by sleeping to say we end sorrow,  
And pain, and ten thousand things more—  
O, I wish it were my turn to-morrow!  
But, perchance, in that sleep we may dream,  
For we dream in our beds very often—  
Now, however capricious 't may seem,  
I've no relish for dreams in a coffin.

*Ri tol de rol, &c.*



'Tis the doubt of our ending all snugly  
 That makes us with life thus dispute ;  
 Or who'd bear with a wife old and ugly,  
 Or the length of a chancery-suit ?  
 Or who would bear fardels, and take  
 Kicks, cuffs, frowns, and many an odd thing,  
 When he might his own quietus make,  
 And end all his cares with a bodkin ?

*Ri tol de rol, &c.*

Truly death is a fine thing to talk of,  
 But I'll leave it to men of more learning;  
 For my own part, I've no wish to walk off,  
 For I find there's no chance of returning.—  
 After all, 'tis the pleasanter way,  
 To bear up as we can 'gainst our sorrow :  
 So if things go not easy to-day,  
 Let us hope they'll go better to-morrow.

*Ri tol de rol, &c.*

*Hamlet.*

Oh, oh ! Ophelia here,—I'll shew my airs.—(*Aside.*)  
 Think of my pranks, Ophelia, in your pray'rs.

*Ophelia.*

I hope you're well, my Lord. (*Aside*) I fear he'll  
 bite. (c)

*Hamlet.*

Methinks I'm something better, though not quite.

*Ophelia.*

I've got your present here ; I'll now return it :  
Tho' oft I've had an itching, Sir, to burn it :  
Pray take it back.

*Hamlet.*

What is 't you mean ?

*Ophelia.*

The pair

Of worsted garters from the Easter fair.  
You know you gave them, and with words bewitching,  
Last week when I was frying in the kitchen.  
I've left them ever since upon the shelf,  
In hopes you'd come and put them on yourself ;  
But since you did not, they're not worth a penny :  
So take them back.

*Hamlet.*

I never gave you any.

# SONG.—HAMLET.

(Tune—" *Mr. Mug.*")

Let me tell you, Miss Ophelia, your behaviour's very rude,  
And your whims and freaks and fancies ought in time to be  
subdu'd ;

So if my advice will better you, to give it 'tis my duty :—  
Imprimis :—let your honesty discourse not with your beauty.

*Won't you, won't you, won't you to a nunnery go ?*

I told you once I lov'd you ; but 'twas easy to perceive  
That I didn't care a fig for you, as now you will believe.  
In future, trust to none of us ; we're arrant knaves at best ;  
And I (as soon you'll find, Miss) am no better than the rest.

*Won't you, won't you, &c.*

If you marry, (just to comfort you,) this plague take for your  
portion,  
That calumny will twig you, tho' you act with greatest caution :  
But get some fool to marry you, if disengag'd your heart is :  
I shall not tell the reason—but 'twere better for both parties.

*Won't you, won't you, &c.*

I've lately been inform'd that you paint both red and white :  
Heav'n gave you one face, and to make another is not right :  
Your pranks have made me mad—Marriage bells no more shall  
jingle—

The married may remain so, but the rest shall all keep single.

*Won't you, won't you, &c.*

[*Exit Hamlet.*

*Ophelia.*

O, what a pity such a charming lad  
Should at his time of life go roaring mad !  
He says he loves me not—I'll call him in again,  
And his affections try to win again.

RECITATIVE (*accompanied*) and DUET. (*d*)

HAMLET and OPHELIA.

RECITATIVE.

*Ophelia.*

ar Hamlet, pray come back. (*Enter Hamlet.*) I'm your's for  
ever.

*Hamlet.*

d shall we never part, love?

(*Together.*)

Ah! no, never!

DUET.

(*Tune—"I've kiss'd and I've prattled."*)

*Hamlet.*

e made love to fifty young women in Denmark,  
And chang'd them as oft, d'ye see:  
t if she would promise to love me—why, then mark—  
Ophelia's the maid for me.

*Ophelia.*

e kiss'd and I've prattled with fifty young fellows,  
And chang'd them as oft, d'ye see:  
t if he would not be so devilish jealous,  
Young Hamlet's the lad for me.

*Hamlet.*

ur father, I know, doesn't much like the match;  
But we in our choice will be free:  
n a prince—and he ought to be glad of the catch,  
So Ophelia's the maid for me.

## HAMLET TRAVESTIE.

*Ophelia.*

We know very well that advice cheap as dirt is,  
 And plenty I've had, d'ye see :  
 But in spite of the lessons of brother Laertes,  
 Young Hamlet's the lad for me.

*Hamlet and Ophelia.*

Then here be an end to our squabbles and strife,  
 And happy for ever we'll be.

*Ham.* And as no other woman shall e'er be my wife,

*Oph.* And as no other man shall e'er make me his wife,

*Ham.* Ophelia's the maid for me.

*Oph.* Young Hamlet's the lad for me.

[*Exeunt.*]

## SCENE II.

*A Theatre in the Palace.**Enter HAMLET and the FIRST ACTOR.*

SONG.—HAMLET.

(Tune—" *Liberty-Hall*")

Tho' a talent for acting must Nature impart,  
 'Tis refin'd and improv'd by the lessons of art :  
 So I'll teach you the rules my experience affords,  
 As I once had an itching myself for the boards.

*Tot de rol, &c.*

When speaking a speech, it an actor becomes  
 To mumble as tho' he'd his mouth full of plums,  
 For mouthing's a *sine qua non* : if you doubt it,  
 Pray say what were ——— or ——— without it ?

*Tot de rol, &c.*

All actors should study what folks call *the graces*—  
That's the twist of their legs, and the set of their faces:  
But for gracefully using their *arms* my advice is,  
They, like ———, saw the air, as it were, into slices.

*Tol de rol, &c.*

Some will tell you, "be calm;" but, in spite of their cant,  
And their critical jargon,—strut, bellow, and rant:  
To bamboozle the flats and to keep them from snoring,  
——— proves that there's nothing like ranting and roaring.

*Tol de rol, &c.*

But in speeches which, teeming with passion, require  
All an ———'s spirit, a ———'s own fire,  
If you'd hope ——— ——— to equal in fame,  
You, like him, must be lifeless, insipid, and tame.

*Tol de rol, &c.*

Some critics assert (but I stoutly dispute it),  
That each word stands in need of an action to suit it:  
Their principle's false; and, if fairly they'll try it,  
———, ———, and twenty besides, will deny it.

*Tol de rol, &c.*

Like ———, or ———, when playing the clown,  
Always garnish the author's with wit of your own:  
And tho' knowing ones hiss, yet the gods' approbation,  
In a horse-laugh, will greet you.—So ends my oration.

*Tol de rol, &c.*

[*Exit First Actor.*

*Enter HORATIO.*

*Hamlet.*

Horatio, is that you? I'm glad to meet you.

*Horatio.*

My honour'd lord, most proud am I to greet you.

*Hamlet.*

Horatio, you're as tight a lad, I say,  
As one may meet with in a summer's day. (e)

*Horatio.*

Come, that won't do, my lord:—now that's all gammon. (f)

He's throwing out a sprat to catch a salmon.

(*Aside.*)

*Hamlet.*

Sir, if you think it gammon, you mistake me;  
For if I gammon you, the devil take me:  
You know I cannot hope to gain a louse  
From you, who are as poor as a church-mouse.  
No; let him cringe who hopes to mend his gains;  
I should but get my labour for my pains.  
Since I could tell a dray-horse from a poney, (g)  
I've fix'd on you, Horatio, for my croney:  
You're ne'er down-hearted; fortune's freaks you  
smother,  
And when she slaps one cheek, you hold up t'other.  
Give me the man that stands all sorts of weather,  
And we shall soon be hand and glove together.  
Something too much of this. —

*Horatio.*

Pray what's the reason  
your lordship sent for me?

*Hamlet.*

To smoke out treason,  
must with me in a good joke unite:  
we've pic-nic theatricals to-night.  
A mimic ballet I intend  
to present my dad's untimely end.  
In style I've made great preparations—  
music, scenery, dresses, decorations.—  
I've sent tickets to the King and Queen—  
to watch my uncle in the murder-scene—  
but a wager he'll convict himself;  
this spectre is a lying elf,  
has all this time been drunk or dreaming.—  
However, let us closely note his seeming.

*Horatio.*

Yes, we will.

[*Flourish of Trumpets and Drums.*]

*Hamlet.*

This trumpeting and drumming  
gives notice that the King and Queen are coming.  
To keep the joke up I must idle be;  
I'll take my place, and keep a seat for me.



## A GRAND MARCH.

*Enter* POLONIUS, KING, QUEEN, OPHELIA, ROSENCRANTZ, GUILDENSTERN, OSRICK, MARCELLUS, BERNARDO, GENTLEMEN, *and* LADIES.

*King.*

How fares our cousin Hamlet ?

*Hamlet.*

Tightly, tightly ;  
I eat the air :—You can't feed pigs so lightly.

*King.*

Pooh !—Nonsense, Sir !—Such words I don't acknowledge.

*Hamlet.*

(*To Pol.*) You told me, Sir, you acted once at college.

*Polonius.*

I acted Cæsar—Brutus laid me lower.

*Hamlet.*

A brute, indeed, to kill so great a bore !

*Queen.*

Come, sit by me, dear Hamlet, whilst they're acting.

*Hamlet.*

I'd rather not ; here's metal more attracting.  
Ophelia, may I lie upon your knees ?

*Ophelia.*

O, surely ; or wherever else you please.

*Hamlet.*

Look at mamma—She's grinning, by the pow'rs!  
And father died within the last two hours!—

*Ophelia.*

Two months.

*Hamlet.*

So long? Nay then, I'll turn the tables:  
The deuce take black; I'll have a suit of sables.

*Ophelia.*

Pray, what's the play, my Lord?

*Hamlet.*

I've ne'er a bill;  
I cannot tell;—but that rum jockey will.

THE CURTAIN RISES.

*Enter 2d ACTOR as Prologue.*

*For us and for our pantomime,  
We beg you'll give us grace and time (h).  
[Exit.*

## THE PANTOMIME. (i)

## SCENE—A Garden.

Enter Duke and Duchess—They embrace—Vow eternal love and constancy—Duke suddenly taken ill—Duchess alarmed—Shrieks—Enter a Page—Exit—and return with a bottle and glass—Duchess fills the glass for Duke, whilst she herself receives consolation from the bottle—Duke intimates that he feels his end fast approaching—Duchess strikes her forehead, clasps her hands, &c. &c.—(*the usual pantomime signs of distress*)—Vows never to survive him—at least, to live single ever after—Duke shakes his head in a manner as expressive as possible of the monosyllable “fudge”—Duchess points to the ceiling (*the pantomime mode of swearing*), and exhibits a scroll thus inscribed:

“ No second husband will I take  
 “ When I have lost my first,  
 “ I swear : and if my vow I break,  
 “ Why, then—may I be curs’d.”

They embrace—Duke gently reclines his head over his right shoulder, and meets it with the palm of his right hand (*pantomime for “sleepy”*)—Duchess takes the hint—Reaches a chair—Duke seats himself—Sleeps—Snores—Duchess points to the Duke—Presses her heart—Points to the ceiling—and exit.

*Hamlet.*

(*To Queen.*) Like you the play?

*Queen.*

Indeed, I must confess,

The lady vows too much.

*Hamlet.*

She means no less.

*King.*

I hope the actors no offence intend,

*Hamlet.*

You'll find they are but jesting in the end.  
There's no offence: the story, please your grace,  
A murder done in some outlandish place.  
O, 'twas a scurvy trick; but that all nonsense is  
To you and I, my Lord, who have clear consciences;  
*I* never did a murder—*I* can bear it;  
But if the cap fit *you*, why you may wear it.  
But let's be quiet—See, they're coming in.—  
Now, murd'rer, damn your faces, and begin,

*The Pantomime continued.*

Enter Duke's Nephew—Listens whether the Duke is asleep—Takes  
a bottle from his pocket—Attempts in vain to draw the cork—  
Exit—And returns with a corkscrew and a funnel—Draws the  
cork—Puts the funnel to the Duke's ear—Pours the contents of  
the bottle into it—A noise—Exit in haste.

*Hamlet.*

Is not the case of the poor Duke a hard one?  
For his estate he's pokon'd in his garden.

You'll see anon the murd'rer weds his widow;—  
 'Twas his own nephew who the murder did.

*King.*

Oh!

[*King faints, and is carried off—Followed by Queen,  
 Polonius, Ophelia, &c. &c.*]  
 [*Manent Hamlet and Horatio.*]

SONG.—HAMLET.

O dear, what can the matter be!

Dear, dear, what can the matter be!

O dear, what can the matter be!

Did you mark how he fainted away?

To condemn any man on slight grounds I'm not willing;

But in future I'll take the ghost's word for a shilling:—

Did you notice the king when it came to the killing?—

And now, friend, I wish you good day.

[*Exit Horatio.*]

*Enter ROSENCRANTZ and GUILDENSTERN.*

*Rosen.*

My Lord, I have a message.

*Hamlet.*

Well, what is it?

*Rosen.*

The Queen desires you'll pay her soon a visit.

*Hamlet.*

I'll come anon.—But stay—upon my life,  
 I'll have you play a tune upon this lute.

*Rosen.*  
My Lord, I can't.

*Hamlet.*  
I know you can.

*Rosen.*  
The fact is,  
I could play once, but now I'm out of practice.

*Hamlet.*  
Come, Sir, then you shall play. (*To Guild.*)

*Guild.*  
My Lord, I would,  
But I can't play at all, nor ever could.

*Hamlet.*  
Why, look ye, what a nincompoop you'd make me.  
Zounds, Sirs, for what the devil do you take me?  
Not play on this, and yet sound me! Od's life,  
D'ye think I'm easier play'd on than a fife?  
I'm not the booby you may think—March! fly!—  
And tell my mother I'll come by and by.  
[*Exeunt Rosen. and Guild.*]

SONG.—HAMLET.

(Tune—"Hey randy dandy O.")

'Tis now the very time of night,  
Hey randy dandy O!  
When ghosts to stalk about delight,  
With their galloping randy dandy O!

'Tis now the time when church-yards yawn,  
Hey randy dandy O!  
And let their tenants out till morn,  
With their gallopping randy dandy O!

For a precious row I'm just in cue;  
Hey randy dandy O!  
Some mischief I should like to do,  
With my gallopping randy dandy O!

But first I'll to my mother go,  
Hey randy dandy O!  
And what is what I'll soon let her know,  
With my gallopping randy dandy O!

[*Exit Hamlet.*]

### SCENE III.

*The Queen's Closet.*

*Enter QUEEN and POLONIUS.*

*Polonius.*

He'll soon be here :—then let him have his whack :  
Tell him he'll bring a house upon his back ;  
Tell him his pranks may get him soon a kicking,  
And that your grace hath saved him many a licking.  
I'll go and hide myself behind the curtain.  
Now mind thine eye—

*Queen.*

I'll tip it him for certain.

[*Polonius conceals himself behind the arras.*]

*Enter HAMLET.*

*Hamlet.*

Well, mother, what's the matter with you now?

*Queen.*

Your father, Sir, has made a pretty row. (*k*)

*Hamlet.*

Mother, you've put my father in a passion.

*Queen.*

Zounds, Sir, don't answer in this idle fashion.

*Hamlet.*

None of your blarney; it won't do to-night—

*Queen.*

Have you forgot me, puppy?

*Hamlet.*

No, not quite:

You are the Queen—wife to your husband's brother;  
And (tho' I blush to own you) you're my mother.

*Queen.*

Behave yourself;—be decent, Sir, I beg.

*Hamlet.*

Sit down,—and dam'me if you stir a peg  
Till I have let you see your very soul.—

*Queen.*

What! Wouldst thou kill me? Help, ho! Watch!—

*Polonius.*

(*Behind.*)

**Patrole!**



*Hamlet.*

A rat, a rat!—by Jove, that's just the thing!—  
He's dead as sure as two-pence.

[*Hamlet draws, and stabs Polonius behind the arras.*]  
Is 't the King?

*Queen.*

O, Hamlet, you have done a deed felonious;—  
You've kill'd our poor lord-chamberlain, Polonius!

*Hamlet.*

They who throw stones should mind *their* windows,  
mother.—  
Who kill'd a king and married with his brother?

*Queen.*

If I know what you mean, the devil burn me.

*Hamlet.*

[*Lifts up the arras, and sees Polonius.*]  
Thou'st paid for list'ning to what don't concern thee,  
(*To Queen.*) Leave wringing of your hands; before  
we part,  
I'll take the liberty to wring your heart.

*Queen.*

What have I done, that you dare make so free,  
As thus to blow me up, and bully me?

*Hamlet.*

Oh! such an act—it scarcely can be nam'd—  
So bad—I wonder you're not more asham'd.  
Jump o'er a broomstick (*l*), but don't make a farce on  
The marriage ceremonies of the parson.

*Queen.*

What act d'you mean?—a hoax—there's nothing in it.

*Hamlet.*

I'll let you know my meaning in a minute.

SONG.—HAMLET.

(Tune—"Drops of Brandy.")

Come sit you down here, ma'am, a little,  
And I'll shew you two counterfeit faces;  
They're done from the life to a tittle—  
Come, none of your fine airs and graces.  
Look on this first: the likeness you well know,—  
Like a ploughman so plump and so chubby;  
A good-looking, fine, strapping, fellow;—  
Now, madam, this once was your hubby.

*Ri tol, &c.*

You'll now please to look upon this:  
I'd have married a monkey as soon—  
An old, ugly, undersiz'd quiz—  
Zounds! the fellow looks like a baboon!  
How could you take *this*—and forego  
The one I now hold in my hand, mother?  
You can't say 'twas for love; for you know  
That you're almost as old as my grandmother.

*Ri tol, &c.*

**Quarta**

O say no more—I'll mind what I'm about:  
Your words have almost turn'd me inside out.

**Hamlet.**

Nay, but to live, (in not the best repute),  
With that inhuman, cruel, murd'rous brute;  
A very FILCH, that more deserves to hang  
Than any one of the light-finger'd gang;  
That from a shelf the precious crown did thief,  
And put it in his pocket without leave:  
A King of shreds and patches—(*Enter Ghost*)—Ha!  
here's dad!  
What is't you're come about?

**Queen.**

**Alas! he's mad!**

**TRIO.—HAMLET, GHOST, QUEEN.**

(Tune—"O, Lady Fair.")

*Hamlet*—O, spectre grim ! What brings thee here now ?  
Thou com'st thy tardy son to chide, I fear now.  
I own thy commission, as yet, is not quite done ;  
Don't be in a hurry, and all shall be right done.

*Ghost* — Thee of thy promise I come to remind, Sir :—  
A nod's like a wink to a horse that is blind, Sir.

*Queen* — Say, Hamlet, say, on what art thou staring?  
 So frighten'd am I, that I vow 'tis past bearing.  
 On what art thou looking? To whom art thou  
 talking?

I can see nothing! O, where art thou walking?

*Ghost* — But look at thy mother; she seems in a stew, Sir;  
 Tell her she'd better not be frighten'd—pray do, Sir!

*Hamlet*—Whom 't is I look at, fain you'd be knowing:  
 Straight thro' the trap-door now he's going.

*Queen* — Whom 't is you look at, fain I'd be knowing:—  
 Who thro' the trap-door now is going?

*Ghost* — Whom 't is you look at, fain she'd be knowing:  
 Straight thro' the trap-door now I'm going.

} Together.

[*Ghost sinks.*]

*Queen.*

Hamlet, these pranks of your's do much amaze me;  
 You surely must be either drunk or crazy.

*Hamlet.*

Mother, I fear your crimes are past all cure;  
 For me—I'm no more mad nor drunk than you are,  
 So don't humbug yourself; I'm not in liquor.—  
 Confess your sins this instant to the vicar;  
 Repent what's past, and don't do so again.

*Queen.*

O, Hamlet, you have cut my heart in twain.

*Hamlet.*

Then throw away the rotten part, good mother,  
 And strive to make a better use of t'other.  
 Good night; and, when you next lay down your head,  
 Be sure you kick my uncle out of bed:

For tho' at best you're no great things—'twere right  
To keep appearance up.—Once more, good night.

[*Exit Queen.*]

I must be staunch with her—I dare not falter.

'Tis thus we whip a thief, to save him from the halter.

[*Exit. Hamlet.*]

END OF THE SECOND ACT.

# HAMLET TRAVESTIE.

---

## ACT THE THIRD.

### SCENE I.

*An Apartment in the Palace.*

*Enter KING and QUEEN.*

*King.*

Explain these sighs; 'tis fit we share the fun.  
How's Hamlet?

*Queen.*

Mad as butter in the sun! (*a*)  
Hearing a noise—"a rat, a rat!" he roar'd,  
And in his crazy fit whipp'd out his sword,  
And ran Polonius thro', behind the curtain.

*King.*

Had we been there, he'd have spik'd us for certain.  
Soon as 'tis day-light he shall buy a brush;  
And this unlucky job we'll try to hush.  
Ho! Guildenstern! (*Enter Guild. and Rosen.*) Just  
now hath Hamlet slain,  
By way of joke, our poor lord-chamberlain.—

The body to the bone-house take; seek out  
And bring lord Hamlet here.—Come, jump about.  
[*Exeunt* Guild. and Rosen.

We'll now prepare to pack him off to London:—  
As for Polonius—what's done can't be undone.  
[*Exit* Queen.

If Hamlet thus go loose he'll make a racket,  
And yet we dare not give him a straight jacket;  
Because tag, rag and bob-tail love him dearly—  
And right from wrong they can't distinguish clearly.

*Enter* ROSENCRANTZ and GUILDENSTERN, with  
HAMLET.

*King.*

Now, Hamlet, where's Polonius?

*Hamlet.*

He's in heaven;  
But if you think that I'm to lying giv'n,  
Send there to see; if there your man don't nick him,  
E'en to the devil go yourself and seek him.  
If in a month you find not where he's closeted,  
Your nose will hint i'the dust-hole he's deposited.

*King.*

Go seek him there; I fear he's only humming.  
[*Exit* Guild.

*Hamlet.*

Pray don't fatigue yourself; he'll wait your coming.

*King.*

om pure regard for thee, this cursed blunder  
ist send thee, Hamlet, hence.

*Hamlet.*

I shou'dn't wonder!

*King.*

efore for England instantly prepare ;  
e packet's ready, and the wind is fair.

*Hamlet.*

od.

*King.*

So you'd say, if you our reasons knew.

*Hamlet.*

ere's one above sees all—But come ; adieu !

[*Excunt Hamlet and Rosen.*

*King.*

w, England, if thou car'st for us a button,  
ou'll sweetly tickle this young jockey's mutton. (*b*)  
[*Exit King.*



## SCENE II.

*Another Room in the Palace.**Enter QUEEN and HORATIO.**Queen.*

I will not speak with her.

*Horatio.*

She'll breed a riot ;  
You'd better have her in to keep her quiet.

*Queen.*

Well, send her up (*Exit Hor.*) I think the devil's  
in it,  
That I can never be alone a minute.

*Enter HORATIO, with OPHELIA.**Ophelia, (sings).*

Three children sliding on the ice,  
All on a summer's day,  
The ice it broke—they all fell in—  
The rest—they ran away.

*Queen.*

Sweet lady, what's the meaning of this song ?

*Ophelia.*

I'll sing the rest—for 'tis not very long.

(Sings.)

Now had these children staid at home,  
And slid upon dry ground,  
They broken necks had had, perchance,  
But never had been drown'd.

*Enter KING.*

*King.*

How is 't, Ophelia?

*Ophelia.*

Where's the use of sorrow?  
For, ah! we're gone to day and here to-morrow!

SONG.—OPHELIA.

(Tune—"How happy could I be with either.")

'Tis the fashion for lads to court lasses,  
But I know a case quite contrary:  
Peggy Tomkins (c) lov'd Johnny the butler,  
And she whistled for John down the area.

*Ri tol, &c.*

*King.*

Pretty Ophelia.

*Ophelia.*

Aye, 'tis true, depend on't;  
And so, without an oath, I'll make an end on't.

(*Sings.*)

Says John, " Go to the back-kitchen window,

" And quickly I'll come and unbar it."—

But, to shorten a very long story,

Peggy staid all night long in John's garret.

*Ri tol, &c.*

*King.*

How long hath she been thus ?

*Queen.*

I cannot tell.

*Ophelia.*

We must be patient; all may yet be well.

Yet I must weep—to lay him in the dirt is

A dirty trick—I'll tell it to Laertes.

I thank you—so 'tis best—you counsel right—

My coach—three thirty-five (*d*)—good night, good  
night !

[*Exit Ophelia.*

*King.*

Follow her close. Horatio, you be at her;

See you look sharp. (*Exit Hor.*) Hollo, there! what's  
the matter?

[*Noise without.*]

*Enter MARCELLUS.*

*Marcellus.*

My lord, my lord, Laertes heads a mob,

And comes to knock about your royal nob :

HAMLET TRAVESTIE.

51

The rabble swear your majesty shall swing,  
And loudly cry, "Laertes shall be king!"

[*Exit Marcellus.*

[*Noise without.*]

*Enter LAERTES.*

*Laertes.*

You blackguard! (*To the King.*)

*Queen.*

Fie! Laertes.

*Laertes.*

I had rather  
You'd mind your business. (*To King.*) Give me back  
my father.

*King.*

Hold him fast, Gertrude; I'll get o' th' way;  
He's twice as big as I am. (*Going.*)

*Laertes.*

Stop, I say!

Who kill'd my father?

*King.*

How should I know?

*Laertes.*

Nonsense.

*Queen.*

He did not kill him.

*King.*

No, upon my conscience.

I'll prove my innocence beyond all doubt.

*Laertes.*

None of your blarney; (è)—but I'll soon find out.  
I'll twig ye all for't—I'll not stand your humming—

*Enter HORATIO.*

*Horatio.*

Here's Miss Ophelia, Sir.

*King.*

Pray let her come in.

*Enter OPHELIA—her clothes fantastically splashed  
with mud and dirt.*

*Laertes.*

My pretty maid—This is too much to bear!  
By Gemini, she's mad as a March hare!

*Ophelia. (Sings.)*

Giles Scroggins courted Molly Brown,

*Ri tol, &c.*

The fairest wench in all the town,

*Tiddy, tiddy, &c.*

*Laertes.*

To see her thus—O, 'tis a doleful pity!

*Ophelia.*

What must be, must—but hush!—I'll end my ditty.

(*Sings.*)

A captain bold in Halifax,  
 Who liv'd in country quarters,  
 Seduc'd a maid, who hang'd herself,  
 One morning, in her garters.

—stop—I've brought some fruit:—for you, sweet  
 Queen,  
 finest cabbage that was ever seen;  
 you a bunch of carrots; and for you  
 turnip—and I'll eat a turnip too.  
 bring a rope of onions (*f*) too, I tried,  
 father ate them all before he died.  
 , there's an end of him! he's gone!—aye, true—  
 e, one song more, and then—then I'll go too.

SONG.—OPHELIA.

And will he not come again?  
 And will he not come again?  
 He is knock'd o' the head,  
 And than mutton more dead,  
 And never will come again.

His beard was as white as my shift,  
 As white as my shift was his pole!  
 Now he's gone, let's be jolly,  
 For grieving's a folly,  
 And never will save his soul.

[*Exeunt Ophelia and Queen.*]

*King.*

Laertes, I lament your situation :  
But come, we'll have a private conversation,  
And I'll acquaint you who 'twas kill'd your father.—  
Or, if you like not this plan, and had rather  
Submit our difference to an arbitration,  
You may depend on ample reparation.

*Laertes.*

His shabby funeral too—O sad reproach !  
Not e'en attended by a mourning-coach ;  
No mutes, no pall-bearers, and (what's still worse)  
Two wretched knock'd-up haeks to draw his hearse.  
I'll have revenge.

*King.*

You shall.—Tip us your daddle ;  
But on the right horse see you place the saddle.  
[*Exeunt.*]

### SCENE III.

*Another Room in the Palace.*

*Enter KING and LAERTES.*

*King.*

And now, my cock of wax, I've prov'd that I  
Have never had a finger in the pie.  
Thinking to murder me, did Hamlet kill him.

*Laertes.*

O, let me catch him, and I'll sweetly mill him. (g)

*King.*

That may you speedily.—E'en now I've learn'd,  
Hamlet hath unexpectedly return'd.  
Now, I've a scheme will suit us to a T;  
'Twill keep suspicion too from you and me:  
To his long home he quickly shall be sent,  
And so, as it shall seem, by accident,

*Laertes.*

I will be rul'd by you; but plan it so,  
That *I* may tip the rascal his death-blow.

*King.*

'Tis rumour'd you're a famous pugilist;—  
Now, Hamlet oft hath lo.g'd to try your fist.—  
I'll have you box together for a wager!

*Laertes.*

To give him a sound drubbing I'll engage, Sir:  
Depend upon't, who's who I'll let him know.

*King.*

Contrive to give him an unlucky blow.—  
But, to make sure of him, (should this plan fail),  
I'll put some ars'nic in a mug of ale;  
And when he's hot and thirsty with the fight,  
I'll give it him to drink—What think you?

*Laertes.*

Right!

*Enter QUEEN.*

*Queen.*

Misfortunes come not singly, oft I've found;  
Now here's a pretty rig—Ophelia's drown'd!



## SONG.—QUEEN.

(Tune—" *Our Polly is a sad slut.*")

Ophelia is a sad slut !  
In spite of all I'd taught her,  
She went to fish for tittlebats,  
And fell into the water.  
An envious bramble near the ditch  
Fast by the ankle caught her,  
And sous'd her over head and heels,  
Slap-dash into the water.

*Laertes.*

Oh ! I've a speech of fire ; but, like a spout,  
My tears do play upon't, and put it out !

[*E**King.*

I've had enough ado to keep him quiet,  
And now will he kick up another riot.

[*Exit*

SCENE IV.

*A Church-Yard.*

GRAVEDIGGER *discovered digging a Grave.*

SONG.—GRAVEDIGGER.

(Tune—"Black Joke.")

O, long life to the sons of the pick-axe and spade,  
For they hold up an ancient, respectable, trade;

*With my dig, dig, pick-axe and spade.*

In the hist'ry of all early states 'twill be found,  
That each half-naked nobleman dug his own ground;—  
For *antiquity*, all trades to delving must give in,  
Since by digging e'en Adam himself earn'd his living.

*With my dig, dig, pick-axe and spade.*

*Whilst the GRAVEDIGGER is singing this Verse,  
HAMLET and HORATIO enter at a distance.*

*Hamlet.*

This fellow digs and sings—unfeeling knave!  
He's making merry with a trade that's *grave*.

*Horatio.*

Use, Sir, is second nature.

*Hamlet.*

On reflection,  
I think I'd do the same were I a sexton.

E

*Gravedigger (sings).*

The carpenter, shipwright, and mason, may boast  
Of the strength of their buildings—they're nut-shells at most :

*With my dig, dig, &c.*

But the sexton builds stronger than all put together,  
For the houses that *he* makes defy wind and weather ;  
And his tenants lie snug, undisturb'd, and content,  
For they're ne'er teased for taxes, nor troubled for rent.

*With my dig, dig, &c.*

[Gravedigger throws up several skulls.]

*Hamlet.*

That skull might once have been a politician's ;  
And that a lawyer's, or a grave physician's.  
Law, politics, and physic, now must grovel,  
To bear a basting with a dirty shovel!—  
That sexton seems a dev'lish dry old elf :  
Horatio, shall we quiz him ?

*Horatio.*

Please yourself.

*Hamlet.*

(To Gravedigger) Do'st know whose skull was this  
amongst the many ?

*Gravedigger.*

What! can't you tell ?

*Hamlet.*

Why, how the devil can I ?

*Gravedigger.*

Of all good fellows sure he was the best, Sir!  
This skull was Yorick's once, the late king's jester.

*Hamlet.*

Alas, poor Yorick!—Sir, I knew him well—O!  
He was indeed a jolly roaring fellow.  
Horatio, he would get dead drunk,—and after  
Could keep the table in a roar of laughter:  
The first and last was he in ev'ry row:  
O' th' wrong side of his mouth he's laughing now.  
Now, when Miss Prim is seated at her glass,  
With paints and washes to bedaub her face,  
Tell her, (to make her giggle at her toilette),  
That, paint her face inch thick, yet death will spoil it.

## SONG.—HAMLET.

(Tune—"Dorothy Dumps.")

When depriv'd of our breath,  
By that harlequin, Death,  
His pantomime-changes fast follow:  
First, his magic displaces  
Eyes and nose from our faces,  
And like this, leaves them ghastly and hollow

'Tis to him the same thing,  
Whether beggar or king,—  
'Midst his frolics all share the same fate;  
And certain it is,  
To a thing just like this,  
He transform'd Alexander the Great.

Next, without much delay,  
 We're converted to clay ;  
 But our next transformation's a lott'ry :  
 Some are chang'd into cans,  
 Some to pint-pots or pans—  
 Some to tea-pots from Wedgewood's fam'd pott'ry !

By this rule may we trace  
 Julius Cæsar's bold face,  
 'Till we find it i' th' form of a jug ;  
 And renown'd Alexander,  
 The world's great commander,  
 A two-penny earthen-ware mug ! !

[*Bell tolls.*]

*Hamlet.*

But mum ! Here come King, Queen, and all the  
 court ;  
 Let's stand aside awhile and see the sport.

[*Bell tolls.*]

*Enter FRIAR, KING, QUEEN, LAERTES, MARCEL-  
 LUS, BERNARDO, GENTLEMEN, and LADIES,  
 following the Corpse of OPHELIA.*

*Laertes.*

Must there no more be done ?

*Friar.*

Steady, lad, steady ;  
 Don't talk of more—we've done too much already.

*Laertes.*

In with her then: (*The coffin is put into the grave*)  
and if, as gossips tell,  
Old maids are destin'd to lead apes in hell,  
May'st thou be one in my poor sister's train.

*Hamlet,*

What, my old sweetheart! We're bewitch'd, 'tis  
plain (*h*).

*Queen.*

(*Scattering flowers*) Instead of this, as I'm a living  
sinner,  
I thought t' have had soon a good wedding dinner.  
[*The Gravedigger about to throw  
the earth into the grave.*]

DUET.—LAERTES and HAMLET.

(Tune—"Nancy Dawson.")

*Laertes.*

Sexton, throw aside your spade,  
Don't be in so much haste, my blade;  
Once more I'll buss the bonny maid,  
Before the grave you fill, Sir.

[*Leaps into the grave.*]

Now cover up the quick and dead,  
And pile your dust upon my head,  
Till of this flat a mount you've made  
As high as Greenwich-hill, Sir.

## HAMLET TRAVESTIE.

*Hamlet (advancing.)*

Who's ranting in so fine a strain ?

*Laertes.*

Pray, who are you ?

*Hamlet.*

I'm Ham, the Dane.

*Laertes.*

I'm glad I've caught you here again—

Now dam'me but I'll choak thee.

*[Springs out of the grave, and catches Hamlet by the throat.]*

*Hamlet.*

Let go my throat—don't squeeze so tight ;

For, tho' I'm not the first to fight,

I'll thump you to your heart's delight,—

So you'd better not provoke me.

I'll fight for her (so hold your mag)

Until my eye-lids cease to wag ;

But if you only mean to brag,

Come tell me what you'll do, Sir ?

Of paltry *Greenwich-hill* you speak,

But on me I'll let them pile a heap

High as the famous Devil's peak—

I'll rant as well as you, Sir.

*[Exit Hamlet and Horatio.]*

*Queen.*

Alas, he's crack'd ! Awhile he'll growl like Towzer (i):  
Anon, he's patient as a hungry mouser (k).

*King.*

Good Gertrude, see your crazy son you make fast.

[*Exit Queen.*

And now, Laertes, we'll go home to breakfast.

[*Exeunt King, Laertes, &c. &c.*

SCENE V.

*A Hall in the Palace.*

*Enter HAMLET and HORATIO.*

*Hamlet.*

Horatio, I am sorry for this squabble ;  
I fear 'twill get me in a precious hobble.

*Enter OSRICK.*

*Osrick.*

(*To Hamlet*) His majesty hath made a match for you,  
Sir,

To spar with young Laertes—a prime bruiser ;—  
And betted him ten shillings to a crown,  
That you, my Lord, will give the first knock-down.  
Laertes is quite ready to set-to ;  
They're all assembled, and but wait for you.

*Hamlet.*

Lead on : I'll fight him, Sir : I ne'er felt bolder.

*Horatio.*

I'll be your second.

*Osrick.*

I, your bottle-holder.

[*Exeunt.*



## SCENE VI,

*The Court of Denmark.**[Flourish of Trumpets and Drums.]*

KING and QUEEN seated—LAERTES, OSRICK, MARCELLUS, BERNARDO, GENTLEMEN, and LADIES, discovered.

*Enter HAMLET and HORATIO.**King.*

To put an end to squabble, strife, and noise,  
Shake hands and make it up, my jolly boys.

*[To Hamlet and Laertes.]**Hamlet.*

*(To Laertes)* Sir, I have done you wrong, and sorely  
rue it,

But, on my word, I didn't go to do it;  
Therefore, let's make it up;—come, don't be hard on—

*Laertes.*

I'm satisfied when once a chap begs pardon.—  
We're friends,—

*Hamlet.*

That's hearty. Come now, let's set to.  
Bring me the gloves.—

*Laertes.*

And bring me a pair too.

*King.*

Hamlet, you know the wager?

*Hamlet.*

Aye, my Lord;  
You've back'd the worser man tho', on my word.

*King.*

I'm not afraid; I'm sure you'll not fight shy;  
If you don't win, I know, at least, you'll try.

*Laertes.*

These gloves are much too tight—another pair—

*Hamlet.*

Mine fit.—Are his as soft as mine?

*Osrick.*

All's fair.

*King.*

If in the two first rounds Ham hit most blows,  
Or 'scape the third without a bloody nose,  
Let all the guns we've got make the discovery:  
The King shall drink to Hamlet's quick recovery:  
And in the beer this nutmeg shall be ground,  
The largest that in Denmark could be found.—  
Give me the mug. Now drum a loud tattoo;  
The drum shall tell the trumpet what to do;  
The trumpet's tantarara, post, (*1*) shall set off,  
And tell the cannoneer the guns to let off;  
The cannoneer shall fire 'em, and then—stop—  
I think I've said enough—I'll drink a drop.

Here's Hamlet's health! (*Drums, trumpets and cannon*) Come, now begin the bout;  
And you, the judges, keep a sharp look-out.

HAMLET and LAERTES *spar*.

*Hamlet.*

A hit.—

*Laertes.*

No hit.

*Osrick.*

A hit, I'll bet a crown.

*Hamlet.*

A hit or not, 't has almost knock'd him down.

[*Drums, trumpets, and cannon*]

*King.*

Give me the beer: this nutmeg is for you.

[*Puts poison into the drink*]

Hamlet, your health (*pretends to drink.*) You'd better  
drink some too.

*Hamlet.*

Let's have this round; when I want drink I'll ask it.

(*They spar again.*)

Egad, I had him there in the bread-basket (*m*).

*Queen.*

Hamlet, your health! (*drinks.*) Ha! this is famous stingo!

*King.*

Don't drink.

*Queen.*

I have.

*King.*

The poison'd cup, by Jingo!

[*Aside.*]

*Laertes.*

I'll nab him;—but it goes against my conscience.

[*Aside.*]

*Hamlet.*

Laertes, you're afraid to hit.

*Laertes.*

Pooh! nonsense.

[*They spar again—in the scuffle, they drop their gloves*  
—Hamlet *knocks* Laertes *down*.—The Queen *swoons*.]

*Oswick.*

Look to the Queen. (*To Laertes*) How is't, my Lord?

*Laertes.*

I'm dish'd (*n*);

I'm caught as neatly as I could have wish'd.

*Hamlet.*

How does the Queen?

*King.*

To see your bloody noses,  
Her stomach-royal slightly indisposes.

*Queen.*

No, no; I'm poison'd: your damn'd uncle, here,  
Has mix'd a deadly poison with the beer.—  
'Tis now too late—I've had a precious swig—  
If I'm not a dead woman—dash my wig (*o*).

[*Dies.*]

*Hamlet.*

O treachery! I'll smoke it, on my oath.

*Laertes.*

O, Hamlet! 'tis all dickey with us both (*p*)!  
I promis'd to die game; but I'll expose  
That dirty scamp; for you am I a Nose (*q*).—  
You've done my business by a blow, 'tis true;  
But I—Oh! I—have done the same for you.  
Your mother's poison'd;—dying, here I lie—  
The King's to blame—

*Hamlet.*

Die, damn'd old murd'rer, die.  
[*Kills the King.*]

*Laertes.*

You've serv'd him right, Hamlet, let's square accounts—  
Tho' there's some little difference in amounts—

Mine, and my father's death, 'gainst your's be reckon'd—

Now then I'm off.—

[Dies.]

*Hamlet.*

I'll follow in a second.—

You that look pale, and quiver, quirk, and quake,  
And scarce know what of this sad scene to make—

O, I could tell—for there's a great deal in it—  
I'm dead,—(r) at least, I shall be in a minute—

But promise me, before I wish good night,  
Horatio, that you'll tell my story right.

*Horatio.*

No, I'll die too—here's poison in the cup—  
I'll play the Roman, and I'll drink it up.

*Hamlet.*

Give me the cup; you shall not have a drop—  
For here you must a little longer stop.

If e'er you loved me—live—my tale to tell—

And then—I care not if you go—to h—ll.—

That last cross-buttock dish'd me—Oh!—I can't get  
on—

Here goes, Horatio,—(s) going——(s) going——(s)  
gone!

[Dies.]

*Horatio.*

Well, here's a noble fellow gone to pot!

This altogether's been a pretty plot!

To see dead bodies strew'd about like cattle,  
Were better suited to the field of battle.  
Charon, in safety, o'er the Styx will ferry 'em ;  
And all that we can do now, is—to bury 'em.  
[*A Dead March*  
[*The Curtain falls.*]

THE END OF HAMLET TRAVESTIE.

**BURLESQUE**  
**ANNOTATIONS**  
**UPON**  
**Hamlet Travestie;**  
**AFTER THE MANNER OF**  
**DR. JOHNSON,**  
**AND**  
**GEORGE STEEVENS, ESQ.**  
**AND THE VARIOUS**  
**COMMENTATORS.**

---

---

—Commentators each dark passage shun,  
And hold their farthing candle to the sun.  
YOUNG.





## ANNOTATIONS.

---

### ACT THE FIRST.

---

(a)—*My eye and Tommy.*

THIS is rather an obscure phrase. I suspect the author wrote *My own to me*, and that the passage originally stood thus :

*But I have that without you can't take from me,  
As my black clothes are all my own to me.*

The whole passage, which before was unintelligible, is, by this *slight* alteration, rendered perfectly clear, and may be thus explained :—‘ You may disapprove of my outward appearance, but you cannot compel me to alter it, having no controul over that which I wear *without* ; as my black clothes are all my own to me,—i. e. my own personal property—not borrowed from the

royal ward-robe, but made expressly for me, and at my own expence.'

WARBURTON.

Here is an elaborate display of ingenuity without accuracy. He that will wantonly sacrifice the sense of his author to a supererogatory refinement, may gain the admiration of the unlearned, and excite the wonder of the ignorant; but of obtaining the praise of the illuminated, and the approbation of the erudite, let him despair.

*My eye and Tommy* (i. e. *fudge*) is the true reading; and the passage, as it stands, is correct.

JOHNSON.

In the *Ryghte Tragycall Hystorie of Master Thomas Thumbe*, bl. let. no date, I find, "Tis all my eye and *Betty Martin*," used in the same sense. If the substitution of "*Tommy*" for "*Betty Martin*" be allowed, Dr. Johnson's explanation is just.

STEEVENS.

(b)—*Cheer up*—

From what follows (*No more foul weather*), it occurs

to me that our author intended a perfect, and very beautiful metaphor from the weather, which the present reading has totally destroyed: if, instead of *cheer up*, we read *clear up*, it will be restored.

MALONE.

I was for some time of Mr. Malone's opinion; but a serious reconsideration of the arguments upon which it is founded, has convinced me of its fallacy. *Cheer up* is so frequently used by the King, as to leave but little doubt of its being one of his Danish Majesty's cant phrases.

STEEVENS.

(c)—*My dear, take my Belcher—*

I question whether *Belchers* were known in Demark so early as the time of Hamlet. This is an evident anachronism.

JOHNSON.

In a very old bl. let. *Detaill of ye Workes of ye Loome*, I find mention of "BELLE-CHERE, a *Kerchief* (so called, because of ytts Beautie and of ytts Dearnesse) *used only by Folke of Degree.*" With

better reason might Dr. Johnson have doubted the existence of *Umbrellas*, at so early a period, in Denmar

STEEVEN

(d)—*No quizzing*—

From the verb "to quiz," i. e. to make game. I suspect the derivation of this verb, our best etymologists are undecided: and so am I.

JOHNSON

(e)—*Cheer*—

The folio reads *chear*.

POPE

Mr. Pope is, I think, incorrect. I have consulted not only all the folios, but also all the quartos, octavos and duodecimos, extant, and find that they concur in reading *cheer*. As I consider this a point of too much importance to be left in uncertainty, I have been more careful in my examination of it.

STEEVEN

(f)—*I'm sitting upon pins and needles*—

I suppose that *corking*-pins are here intended. I once had a very strong reason for this supposition, but, unfortunately, it has escaped my memory.

THEOBALD

The ingenious Mr. Theobald is wrong in his conjecture. If a distinction was at all intended, it certainly must have been in favour of *blanket-pins*. In the catalogue of the curious and valuable collection of Lord —, at —, article 19,375, is “an antique bronze, representing the Genius of Impatience seated upon *blanket-pins*,” to which it is probable our author is indebted for his forcible figure, *till then I'm sitting upon pins and needles*.

STEEVENS.

The caprice of conjecture, puerile and impertinent, can be vanquished only by the overwhelming force of fact. Weak, frivolous, and imbecile, I shall dismiss Mr. Theobald without a comment: the puissant lion, exulting in his prowess, and secure in his strength, ranges the desert regardless of the innocuous mouse. But Mr. Steevens brings with him to his editorial labours, qualifications which entitle him to consideration. His conjectures, though they are frequently wrong, are often right; and though they are not always entitled to the praise of accuracy, yet can we rarely withhold from them the meed due to ingenuity. Unfortunately, however, for his suggestion in the present instance, the collection of Lord — was not formed until long after the death of our poet. As a mere illustration of the passage, it may be sufficient to remark that, “*sit-*

*ting upon pins and needles,"* is to this day used, in the more elegant and the graver sort of compositions, as an expression of impatience.

JOHNSON.

(g)—*If dad will* get it frank'd—

An ingenious friend has suggested to me, that for *get it frank'd*, we should read *frank it*. Polonius, it must be remembered, was a privy-counsellor, and consequently enjoyed the privilege of franking, *ex officio*.

POPE.

Notwithstanding the plausibility of this suggestion, the present reading may be the right one. In a "*Tretys offe Frauncyng*," bl. let. 1589, Syr Edouarde Gulle is noticed as "*destraynt offe hys Fraunkes for divers unduetyfulle Libertys ynne ye useage thereoffe*." pp. 1342-3. As it happened in the time of our author, may not this be a satirical allusion to the circumstance?

STEVENS.

{(h)—*A flannel under-petticoat*—

In this last admonition of Laertes to Ophelia, our author doubtless intends a sarcasm on a practice very prevalent in his time, but which has long since become obsolete: I mean the omission of the petticoat as an

article of female habiliment. Something similar occurs in a MS. entitled, "Brytchet her Goolden Rulys," deposited in the ——— Museum, dated 1506.—"Albeit I graunte y<sup>e</sup> Kyrtel thyn and slyte y<sup>e</sup> myghtelie favour-yngge toe a faunciefule dysplaye offe y<sup>r</sup> fayre shapis, nonne y<sup>e</sup> more wo<sup>d</sup> ytte bee hydden by y<sup>e</sup> onder Gaurmente of Flaunnyn, and then wds<sup>t</sup> thou haue where-withall toe defend thie Lymbes from y<sup>e</sup> rothlesse Ayr; moreouer thou wds<sup>t</sup> profyt therebie ynne divers Waies."

STEEVENS.

(i)—*Jack Frost*—

An elegant prosopopœia of cold.

WARBURTON.

Jack Frost is, I believe, a very powerful agent in the Scandinavian mythology.—He is a personage of no little importance in many of the traditionary stories of the north.

MALONE.

(k)—*My watch says twelve*—

Horatio says, 'tis *half past eleven at most*. That by the piece of mechanical combination,—complex in its structure, minute and delicate in its movements, and in



the language of the vulgar denominated a watch—produced by Marcellus, the hour of the night is accurately indigitated, while by the machine to which Horatio resorts for information, it is erroneously proclaimed, is a circumstance proved by the appearance of the ghost: as it is well known that ghosts are never disincarcerated until midnight.

The exercise of a virtue is the more honourable, in proportion as it is less the result of necessity than of inclination. For a man to wear a *good* watch, although there be neither a moral obligation nor a physical necessity,—yet he who, disdaining the equivocating offspring of Geneva, carries one whose motions are regulated with rigid scrupulosity, and whose information is delivered with oracular veracity, deserves praise and merits commendation.

JOHNSON.

This last note of Dr. Johnson's is so truly wonderful, as a display of intellectual power, that I shall forbear to question its accuracy.

STEEVENS.

(1)—*Rig*—

A row; a kick-up.

STEEVENS.

*Rig* is not, strictly, a *row*, but rather a *go*; in which sense it is used in another part of this play.

JOHNSON.

# ANNOTATIONS.

31

(m)—*You'd better hold your jaw—*

The folio reads *mag*; but I adopt *jaw* (from the quarto) as the more elegant, and as being more in the spirit of our author.

STEEVENS.

(n)—*Paws off—*

*Poetice pro—hands off.*

WARBURTON.

(o)—*Gab—*

i. e. Mag, or jaw. See the "*Slang Dictionary*," St. Giles's edition.

JOHNSON.

(p)—*To blow—*

This word, powerful and expressive, has several significations: its present meaning is to *turn nose*, to *divulge*.

JOHNSON.

(q)—*That diddled me—*

The true reading I believe to be, "*that did me.*" To *do* a person, is to *cheat* him.

POPE.

*Diddled* is correct. To *do*, and to *diddle*, mean the same.

JOHNSON.

(r)—*Merry Andrew*—

My friend, the glazier, is of opinion that Merry Andrew was a distant relation of Maid Marian's gentleman-usher, or, as I conceive him to have been, her paramour\*. Be this as it may, a reference to the registers of the Herald's College, places it beyond all doubt that Merry Andrew is the person represented by the figure which I formerly mistook for Tom the Piper, in my friend's painted window.

If the public are not yet surfeited with the remarks of myself and the other *ingenious* commentators on the Old Vice, Maid Marian, the Morris Dancers, &c. &c. &c. I shall re-publish them in thirteen volumes quarto, with additional observations on Merry Andrew, Little Jack Horner, and the whole of the *dramatis personæ* of the Nursery mythology.

STEEVENS.

\* See Mr. Tollet's *Essay on Fool's Caps*, or, as he very gravely calls it, his *Opinion concerning the Morris-Dancers upon his Window*.—ANNOTATIONS. HEN. IV. PART I.

(s)—*What's the row?*—

I have ventured to restore this from the old copies ;  
in the later ones I find, *what now?*

STEEVENS.

(t)—*Needs must*—

The remainder of this old proverb is preserved in the  
pathetic ballad of the "*Two Louers theyr melancolie  
Partynge.*"—Dr. Humbug's Reliques, vol. 94 :

" To leve thee here, mie Alys dere,

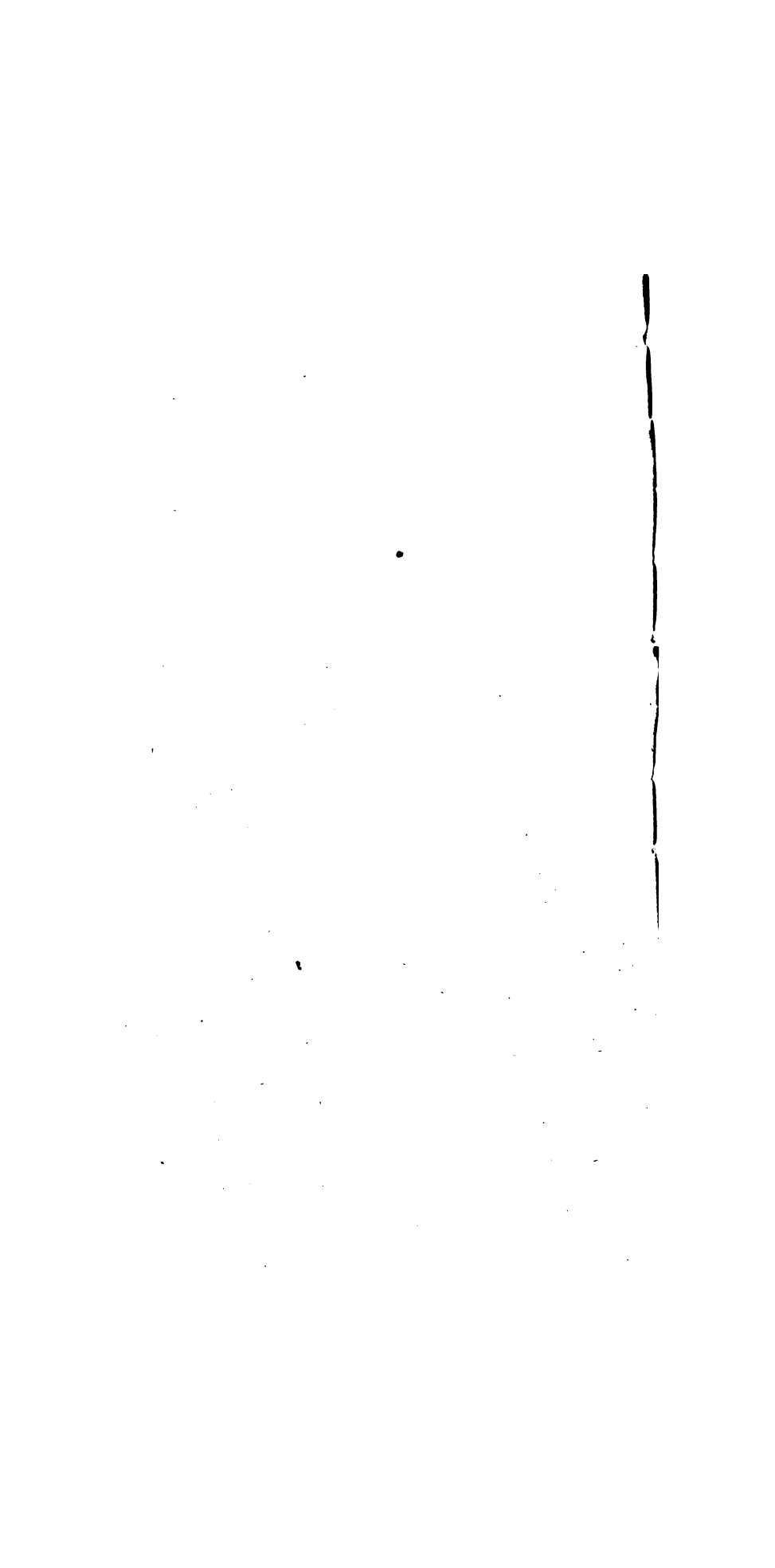
" Fulle sone ye tyme arryueh ;

" Drie uppe yat tere, my Alys dere,

" *Needs must when the Devyll dryueth.*"

The meaning of Rosencrantz seems to me to be this :  
' We (Guildenstern and myself) have no alternative ;  
were we to refuse attendance upon your mere invitation,  
you could then compel it by the interposition of the  
royal authority.'

MALONE.



## ANNOTATIONS.

---

### ACT THE SECOND.

---

(a)—*Non compos mentis.*

THE scraps of Latin, which we find scattered throughout our author's works, do not, in my opinion, furnish us with any substantial proof of his acquaintance with the learned languages; for it is certain that Ben Jonson, with whom he was once upon terms of the closest intimacy, not only furnished him with all the Latin he required, but even translated into English such Latin passages as accidentally came in his way. This is incontrovertibly proved by the following anecdote:—

“ Our poet was god-father to one of Ben Jonson's children; and, after the christening, being in deep study, Jonson came to cheer him up, and asked him

“ why he was so melancholy?—‘ No, ‘faith, Ben,’  
 “ says he, ‘ not I; but I have been considering a great  
 “ while what should be the fittest gift for me to bestow  
 “ upon my god-child, and I have resolved at last.’—‘ I  
 “ pr’ythee what?’ says he. ‘ I’faith, Ben, I’ll give him  
 “ some *Latin spondees*, AND THOU SHALT TRANS-  
 “ LATE THEM.”

The circumstance of his desiring Jonson to *translate the Latin spondees*, is conclusive as to his want of learning, and requires no comment.

FARMER.

In support of his favorite hypothesis, Dr. Farmer has related a well-known anecdote, the most important point of which, through successive repetition, has become extravagantly perverted. The fact is, that the gift was not *some Latin spondees*, but a *dozen good latten spoons*; it being the custom for *sponsors* at christenings to present *spoons* to the child: whence the appellation. Nothing more was intended than a quibble, or pun. ‘I cannot,’ says our poet, ‘ give them of silver; but I will give him a dozen, *spoons* of good *latten* (*tinned iron so called*); and (alluding to Jonson’s *latinity*) *thou shalt translate them, i. e.* thou shalt turn them into silver.’ So much for Dr. Farmer’s “ incontrovertible proof.”

STEEVENS

(b)—*He's up to snuff.*

This is highly figurative. To *snuff up*, is to *scent*. Guildenstern says,

" ————— he knows well enough  
 " *The game we're after : Zooks, he's up to snuff ;*"

that is, he has got scent of the game we are in pursuit of. The metaphor, which is striking and apposite, is borrowed from the Chase.

WARBURTON.

Without having recourse to a far-fetched explanation, I choose to understand the passage according to the direct meaning of the words: *The game we're after*, means nothing more than the trick by which we are endeavouring to worm from him his secret; but which, *as he is up to snuff*, i. e. as he is a knowing one, he will, assuredly, render ineffectual.

JOHNSON.

(c)—*I fear he'll bite.*

The late abrupt visit of Hamlet to Ophelia was certainly sufficient to impress her with an idea of his madness, powerful and terrific; but whether there was any physical cause for her apprehension of a dextrifical



attack, is not very evident. During the exauctoration of the mental powers, a *dog* will *bite*; a cat will claw and expectorate; a bull, with an impulsion of its head, sudden and violent, will commit the miserable victim of its fury to the air: but man, destitute of their weapons, or, possessing them, impotent and ineffective, would do neither. Prudently resorting to the arms with which nature has furnished him, his attack would be either manual or pedestrious.

JOHNSON.

This opinion of Dr. Johnson is sanctioned by the authority of one of our later poets†

“ To *kick* is *human*, but to *bite*, *canine*.”

STEEVENS.

(*d*).—RECITATIVE (*accompanied*) and DUET.

This, and all that follows to the end of the scene, is, in almost all the old copies, for what reason I know not, omitted. By restoring it, I remove the languor under which, destitute of a pathetic love scene, the play has hitherto laboured.

JOHNSON

(e)—*As one may meet with in a summer's day.*

This is surely no flattering compliment to Horatio: it is branding him, in unequivocal language, with the opprobrious appellation of a *fair-weather* friend. Our author meant, and I have no doubt wrote, "in a *sombre* day;" a dark, dreary day.

THEOBALD.

I cannot assent to Mr. Theobald's emendation. A *summer's* day is correct, and is here opposed to a day in winter, not as it is *fairer*, but as it is *longer*. The poet's meaning is, 'You are as tight a lad as one may meet with, amongst the vast number of men that it is likely one may encounter, in the course of a *summer-day's* journey, when the days are at their extreme length, and reckoning from sun-rise to sun-set.'

WARBURTON.

(f)—*That's all gammon.*

It is probable that the author intended *game, man!* By *game* may be understood *fudge*, or *blarney*. When we recollect that many of our author's plays were taken down in writing during the performance, and consider

that the copyists may have been misled by the indistinct articulation of the actors, the error may be easily accounted for.

POPE.

The passage, as it stands, is correct, and, to me, appears perfectly intelligible: *that's all gammon*, is equivalent to 'that's all my eye.'

Mr. Pope, not readily understanding the passage, seems willing to plunge it still deeper into an abyss of unintelligibility; like him who, deprived of the organs of vision, excludes the light from his chamber, and immerses it in impenetrable tenebrosity, in order that his visitors may partake of, and be involved in, that obscurity, under which he himself is doomed to languish.

JOHNSON.

(g)—*Since I could tell a dray-horse from a poney.*

By this passage we are enabled to form a tolerably accurate idea of the time of the commencement of Hamlet's intimacy with Horatio. Children of a very early age are acquainted with objects only in the *general*: to them, the stallion, the gelding, and the mare, the racer, the dray-horse, and the hack, are known only by the general term of *horse*; it is only through the me-

dium of experience that they learn to distinguish and arrange *particulars*. Hence it appears, that Hamlet chose Horatio as his friend, when about six years of age—when experience had taught him to “tell a dray-horse from a poney.”

WARBURTON,

Dr. Warburton is not sufficiently explicit. It is common for two persons to be together on terms of *intimacy*, between whom no friendship exists. If by *intimacy* he means *friendship*, he has, perhaps, referred its commencement to the true period; if it is to be understood as meaning nothing more than *acquaintance*, I think an earlier origin may be assigned to it.

STEEVENS.

(h)—*We beg you'll give us grace and time.*

For us, *grace*, or *indulgence*; for our pantomime, the *time* requisite for its performance.

This exquisite prologue stands unrivalled. Unlike similar compositions of our own times, it neither fatigues by a dull and formal prolixity, nor disgusts by a reiteration of hopes, and doubts, and fears, alike frivolous and unavailing. Laconic and forcible, it demands nothing but that which it is entitled to claim,—time and attention; and, wisely considering that a good play can have no foundation more secure than its own merit, and

that a whining prologue cannot prejudice a judicious audience in favour of a bad one, whatever is servile or impertinent it properly rejects. Like the Apollo of the Vatican, let this prologue be revered as the masterpiece of its art; whose beauties the meanest artist may imitate, but which the most exalted dare not hope to equal.

JOHNSON.

This prologue is a very close imitation of the celebrated prologue to *Gonzago and Baptista*, which, even in the hands of our author, has been improved in no respect but in brevity:

“ For us, and for our Tragedie,  
 “ Here, stopeying to your clemencie,  
 “ We beg your hereyng patientlie.”

STEEVENS.

(i)—THE PANTOMIME.

Some of the later editions have it, “The *Melo-Drame* ;” but it is evidently an alteration by some modern editor, emanating from incogitancy. The *melo-drame*, which was neither tragedy, nor comedy, nor opera, nor farce, nor pantomime, but a barbarous and an unnatural combination of all, was unknown in the time of our poet; the climax of theatrical licentiousness, it remained to be introduced in the reign of ———, when our stage had arrived at a state the most abject

and degraded. We, who live in an age when the theatre is dignified and adorned by a K—— and a S——, and possessing a copious range of drama for the display of their exalted talents, have but little cause to fear the re-admission of this monstrous abortion of dramatic libertinism: that it would be tolerated by an audience, sensible and judicious, it were absurd to suppose. JOHNSON.

(k)—Row—

A breeze; a kick-up.

JOHNSON.

I find this word used, in the same sense, in an old ballad, (which, no doubt, was within our author's knowledge), called *Molle in y<sup>e</sup> Wadde*. bl. let. 1564:

“ Molle in y<sup>e</sup> Wadde and I felle outte,

“ And quhat doe you deem it was aboutte ?

“ She wanted monnie—I had nonne,

“ And that's y<sup>e</sup> waie y<sup>e</sup> row begun.” [began.]

STEEVENS.

(l)—Jump o'er a broomstick—

We might, with more propriety, read *mop-stick*; but, as I do not approve of alterations unsupported by authority, or of emendations, captious and arbitrary, I leave the text as I found it.

JOHNSON.

*Broomstick* is certainly right. The allusion is to an antient custom noticed in *Quiz'em's Chronicles*, printed

by Stephen 'Type, at the Sign of the Catte and Fiddelle, London, 1598, bl. let. and entered in the books of the Stationers' Company, November, 1598.

“ ——— And y<sup>e</sup> Bryde and y<sup>e</sup> Brydegroome, not Handyely fyndeing a Parson, and being in grieuous hayst to bee wed ; they did take a *Broome-stycke*, and they did jumpe from one syde of y<sup>e</sup> *Broome-stycke* ouer to y<sup>e</sup> other syde thereof ; and haueing so done, they did thinke them lawfull Man and Wyffe.”

STEVENS.

It is a kind of heresy to doubt the authority of *Quix'em*, for he is uncommonly accurate and faithful in his description of old customs. Yet the manner of marrying described in the passage quoted by Mr. Stevens, *if it ever existed at all*, could have been resorted to only by the *lower classes*: for I have made a diligent search into the records of all the noble and ancient families of the realm, and do not find a single instance of a marriage among them thus solemnized. Deckar notices the custom of shaking hands across the body of a dead horse, or any other dead beast, as a sufficient marriage ceremony ; but he is then describing the habits and manners of *beggars*: and it is much to be doubted whether even this ceremony was ever admitted among people of superior birth and education.

MALONE.

## ANNOTATIONS.

---

### ACT THE THIRD.

---

(a) — *Mad as butter in the sun.*

AMONGST the popular superstitions is one, that butter is mad twice a year; that is to say, in summer, when its liquability renders it tenable only in a spoon; and, in winter, when, no longer intenerate, by its inflexible viscosity, it obstinately resists the knife.

JOHNSON.

(b) — *Thou'lt sweetly tickle this young Jockey's mutton.*

The quarto reads, and, I think, properly, *pickle*.

POPE.



I have restored *tickle* from the folio. In rejecting *pickle*, I am supported by the context; for, who ever heard of *pickled* MUTTON? As a further proof, if (in support of a point established in reason, and beyond the reach of controversy) further proof be necessary, let me produce the adverbial epithet *sweetly*; for that which is *pickled* is never *sweet*, as the distinguishing property of a pickle, is its power of extimulating on the palate a sensation of *acidity*.

*To tickle one's mutton*, is one of the common idioms of our language; and means, to punish by flagellation.

JOHNSON.

Dr. Johnson *may be* right: for in no one of the numerous Works upon Cookery, either antient or modern, which I have referred to, do I find the slightest mention of *pickled mutton*.

My enquiries into this important subject, though equally diligent in the prosecution, have been less successful in the result, than my investigation of that *more delicate topic*—STEWED PRUNES: which, I flatter myself, I have (in another place\*) so fully, and so satisfactorily, discussed, as to set all further question upon the matter at rest.

STEEVENS.

\* See Note upon "*stewed prunes*." HEN. IV. Part I.

(c)—*Peggy Tomkins*—

Some of the modern editions read *Peggy Perkins*: but as the change was, most likely, unauthorised, and made merely for the sake of the alliteration, I follow the old copies.

STEEVENS.

(d)—*My coach—three thirty-five*—

This is an exquisite touch of nature. Ophelia is now wavering between sense and insanity: she calls, first, for *one* coach; and then for *three hundred and thirty-five* coaches.

WARBURTON.

This I allow to be an exquisite touch of nature: but, by the illustration which the Right Reverend has attempted, its force is obstructed, and its beauty obscured. *Three thirty-five* is, evidently, the *number* of the HACKNEY-COACH which brought Ophelia to the palace. Here the poet has given an instance of his unbounded knowledge of human nature. In a short

interval of lucidity Ophelia calls for her coach; and then, regardless of the presence of the "Majesty of Denmark," she calls for it by its *number*, 335. This is madness pathetic and interesting: had she, as Dr. Warburton erroneously supposes, called for *three hundred and thirty-five coaches*, it would have been a representation of madness too terrific for exhibition on the stage. Madness is agreeable only until it becomes outrageous.

JOHNSON.

(c)—*Blarney*—

A word of doubtful etymology, synonymous with *gammon*.

JOHNSON.

Again:

"None of your *blarney*; it won't do to-night."

*Act II. Scene III.*

STEEVENS.

(f)—*Rope of onions*—

I do not understand this. May we not, with greater propriety, read, a *robe* of onions? *i. e.* a fantastical garment ornamented with onions, in the same way as the dominos of masqueraders are sometimes studded with gingerbread-nuts—a dress such as Ophelia's phrenzy might naturally have suggested to her.

POPE.

*Rope* is, undoubtedly, the true reading. *A rope of onions* is a certain number of onions, which, for the convenience of portability, are, by the market-women, suspended on a *rope*: not, as the Oxford editor ingeniously, but improperly, supposes, in a bunch at the end, but by an arrangement continuous and perpendicular.

For the hints afforded me in the formation of this note, and for those contained in the note upon *pickled mutton*, I am indebted to a lady celebrated at once for her literary acquirements and her culinary accomplishments.

JOHNSON.

*To bring a rope of onions, &c.*

Let us suppose that Ophelia addresses this to the king, and we shall discover a peculiar propriety in its

application. The king is represented as an intemperate drinker—Ophelia, who, doubtless, has some skill in uroscopy, applies this speech to the king, with reference to the diuretic quality of onions.—*Verbum sapienti.*

Should the concise manner in which I treat this subject, expose me to the charge either of fastidious brevity or of delicacy of expression squeamishly refined, I trust that my celebrated note upon potatoes\* (wherein I have so *clearly* and so *minutely* explained the various qualities of that valuable plant) will be received in refutation; and that it will convince the world that I want neither talent nor inclination to indulge in prurient description.

COLLINS.

(g)—*Mill him.*

*To mill* is to whack, or to thump. See the *Slang Dictionary*, St. Giles's edition.

JOHNSON.

The *Billingsgate* edition of the *Slang Dictionary*, which, in point of accuracy, I conceive to be the least exceptionable, explains it, *to knuckle*, or, *to lather*.

STEEVENS.

\* See note upon "*potatoes*," and the *useful* and *entertaining* extract from GERARD's *Herbal*, *TROILUS AND CRESSIDA*, Act IV.

The *Billingsgate* edition of the *Slang Dictionary*, certainly is the most valuable. I have frequently seen it sold for 1*l.* 14*s.* 7*d.*; while the most I remember to have been given for the *St. Giles's* edition, was 1*l.* 11*s.* 3½*d.* This was at ——'s sale; and it was knocked down at nine minutes past two o'clock, *p. m.* on the 11th January, in the year 1765.

REED.

By a document now in my possession, I am enabled to state positively, that on the 19th June, 1773, a copy of the *St. Giles's* edition was sold for 1*l.* 12*s.* 4*d.*

MALONE.

(*h*)—*We're bewitch'd, 'tis plain.*

Hamlet's meaning appears to me to be this: 'I know not how to account for the succession of calamities which has befallen us, otherwise than by supposing that we labour under the malevolent influence of witchcraft.'

JOHNSON.

(*i*)—*Towzer.*

Probably the name of the royal watch-dog.

JOHNSON.

(k)—*Anon he's patient as a hungry mouser.*

This passage must be incorrect. I cannot understand why *patience* should be received as the characteristic of a *hungry* animal.

FORZ.

The difficulty of this passage will be removed by supplying an apostrophe, which, doubtless, was intended to mark the elision of the *s* in *hungry*; and by substituting a capital H for a small one.

We must understand *a Hungary* (for *Hungarian*) *mouser*.

WARBURTON.

This emendation is so ingenious, that I am sorry it is not just: for the passage, in its present state, is not only correct, but eminently beautiful. The Queen compares the patience of Hamlet to that which, after a long privation from food, is exhibited by a *mouser* whilst watching for its prey.

JOHNSON.

There is yet a beauty which Dr. Johnson has passed without notice. The Queen not only *compares* Hamlet's occasional patience with that of a *hungry mouser*, but, at the same time, *contrasts* it with his paroxysms

of ferocity, resembling the growlings of a watch-dog: whence it is common to say of two persons who live discordantly, that "they agree like a cat and dog."

It may not be altogether uninteresting to the curious reader, to know that a *mouser* is a *cat* which is trained up for the purpose of killing RATS as well as mice. So in Chaucer's *Romaunt de la Rose*, ver. 6204:

" ————— Gibbe, our cat,  
" That waiteth mice and RATS to killen."

STEEVENS,

(1)—*The trumpet's tantarara, post, shall set off—*

Either this passage is in itself a nonsensical rhapsody, or, partly through the caprice, and partly through the negligence, of successive editors, it has been corrupted. By substituting a hyphen for the comma, between *tantarara* and *post*, we obtain a faint glimmering of its meaning; and even then it remains to discover what is meant by a *tantarara-post*.

THEOBALD,

The punctuation of this passage requires no alteration. *Tantarara* is a word imitative of the note of the trumpet, as *tattoo* is of the beat of the drum. *The trumpet's tantarara, post, shall set off*, means the



tantarara of the trumpet shall set off after (*post*) the loud tattoo of the drum.

WARBURTON.

Dr. Warburton has very far exceeded Mr. Theobald in his approaches towards the sense of this difficult passage; yet he has not quite hit the mark. Our poet, doubtless, intended, *the trumpet's tantarara, post* (i. e. post-haste), *shall set off*; which renders the passage more poetical, and, altogether, much finer than it would be if we were to admit Dr. Warburton's common-place explanation of *post*.

STEEVENS.

Sir John Hawkins is of opinion that *tân-tă-ră-ră* is not exactly imitative of the note of the trumpet, which is, properly, *tân-tă-ră-ră-ră*; but Dr. Burney assures me that it was not until about the middle of the seventeenth century that this innovation in trumpetology was known; when it was introduced by one Hans Von Puffenblowenschwartz, trumpeter to the gallant Prince Rupert. Of this our author could not possibly have had any knowledge.

JOHNSON.

(*m*)—*Bread-basket*.

This is poetical. Hamlet strikes Laertes in the *stomach*; the stomach being the depository for food (the

*pantry*, as it were, of the human frame), it is metaphorically termed the *bread-basket*.

WARBURTON.

(n)—*I'm dish'd*—

In culinary language, "to be dished" is to be *served up*: but, by a *licentia poetica*, "I'm dish'd," is here used for *I'm served out*.

WARBURTON.

So in another part of this play:

"That last cross-buttock *disk'd* me."

MALONE.

(o)—*Dash my wig*.

If I might hazard a conjecture upon this, I should suppose that the Queen of Denmark wore a wig.

POPE.

Saxo-Grammaticus, Olaus Wormius, and all the old Danish writers, concur in stating that the Queen of Denmark wore a wig. As to its *colour* they are all silent; but they are at considerable variance respecting its *shape*: for, whilst some declare it to have been a *Brutus*, others as confidently assert that it was a *Peruque à la Greque*. I have consulted one hundred and fourteen controversial tracts, (bl. let.) expressly upon the subject, and am still at a loss which side of the

question to espouse. I shall, however, resume the enquiry, and communicate the result of my laborious researches to the literary world.

STEEVENS.

Whether the Queen of Denmark wore a *Brutus* or a *Perruque à la Greque*, is a question which, at this distance of time, to determine were difficult, and which, if determined, would tend only to the gratification of a curiosity idle and impertinent; while the time bestowed upon the enquiry might be more usefully, more advantageously, and more beneficially employed, in improving the wigs which are worn by co-temporaneous heads, or in anticipating improvements for those which may hereafter be displayed on the heads of posterity,

JOHNSON.

(p)—'Tis all Dickey *with us both*.

The meaning of this is, *the game is up with us; or we have gone the length of our tether*.

JOHNSON.

So in an old ballad called *Gabriel Gubbys hys Lamentation*, *bl. let.* 1602:

“ No more Larke I trowe,  
 “ ’Tis all Dyckye nowe,  
 “ For I shall bee hangyt for coynge.”

STEEVENS.

(*q*)—*I promised to die game; but I'll expose  
 That dirty scamp;—for you am I a nose.*

*Nose*, or *nosey*, is a term of a reproach applied to one who impeaches his comrades for an offence, in the commission of which he has been concerned.

POPE.

This speech is deservedly celebrated for its admirable pathos. Laertes, at the point of death, feels his former friendship for Hamlet returning upon him in its fullest force: ‘*I promised*,’ says he, ‘*to die game*; but, though I forfeit my honour, *by exposing that dirty scamp*, (*the king*), do not you, Hamlet, despise me for my baseness; consider, it is for your sake that I am forsworn—*for you am I a nose*.’ Who, that has a heart alive to the soft touch of sensibility, can read this tender address without emotion!—“*For you am I a nose*.” How elegantly refined! How exquisitely pathetic!

WARBURTON.

This is a noble emendation, which almost sets the critic on a level with the author.

JOHNSON.

(r) *I'm dead—at least I shall be in a minute.*

Thus the folio. The quarto reads,

I'm dead at *last*—*or* shall be in a minute.

POPE.

We might, without much violence, read and point thus:

I'm dead: at *rest* I shall be in a minute.

By *at rest*, is meant *buried*.

WARBURTON.

What authority Dr. Warburton has for this alteration I know not: and I am equally ignorant of his reasons for so unequivocally asserting, that *at rest* means *buried*. Surely, when once the principle of vitality has quitted his frame, a man is as much at rest *above* ground as *under*. So feebly is he armed, that, in the present instance, I consider the reverend critic as an unequal adversary, and, therefore, scorn to meet him within the lists of controversy. Impotency demands our pity; but

when it affects Herculean muscularity, it but provokes our contempt. We disdain to punish, but we are bound to expose. Were the proposed reading admitted, we should make Hamlet positively announce his own death, and afterwards advert to his own funeral. But of this too much.

JOHNSON.

(sss) — — — — —

To a literary friend of mine I am indebted for the following very acute observation: "Throughout this "play," says he, "there is nothing more beautiful than "these dashes; by their gradual elongation, they distinctly mark the balbucination and the increasing "difficulty of utterance observable in a dying man." To which let me add, that, although dashes are in frequent use with our tragic poets, yet are they seldom introduced with so much effect as in the present instance.

JOHNSON.

THE END.



## PLAYS,

PUBLISHED BY JOHN MILLER,

25, BOW-STREET, COVENT-GARDEN.

A Select British Theatre; being a Collection of the most popular Stock Pieces performed at the Theatres Royal, (including all the Acting Plays of Shakspeare), altered and adapted to the Stage, by Mr. Kemble. In Eight handsome vols. 12mo. Price 2*l*. 5*s*. extra boards.

Hamlet Travestie, Sixth Edition, with Burlesque Annotations, after the the manner of Johnson and Steevens, and the various Commentators, by John Poole, Esq. Price 5*s*. extra boards.

Shakspeare's Midsummer Night's Dream, with alterations, additions, and new Songs; as performed at the Theatre-Royal, Covent-Garden. Price 2*s*. 6*d*.

Massinger's Duke of Milan, with alterations and additions; as performed at the Theatre-Royal, Drury-Lane. Price 2*s*. 6*d*.

Smiles and Tears, a Comedy, in Five Acts, by Mrs. C. Kemble; as performed at the Theatre-Royal, Covent-Garden. Price 2*s*. 6*d*.

Living in London, a Comedy, in Three Acts, by the Author of Love and Gout, &c. &c.; as performed at the Theatre-Royal, Haymarket. Price 2*s*. 6*d*.

King Richard the Second; altered and adapted to the Stage by Richard Wroughton, Esq.; as performed at the Theatre-Royal, Drury-Lane. Price 2*s*. 6*d*.

Riches: or, The Wife and Brother: a Play, in Five Acts, founded on Massinger's City Madam, by Sir James Bland Burges, Bart. Price 2*s*. 6*d*.

Debtor and Creditor, a Comedy, in Five Acts, by James Kenney, Esq.; as performed at the Theatre-Royal, Covent-Garden. Price 3*s*.

The Maid and the Magpie; or, Which is the Thief? translated and altered from the French, by Samuel James Arnold, Esq.; as performed at the Theatre-Royal, Lyceum. Price 1*s*. 9*d*.

The Magpie or the Maid? by I. Pocock, Esq.; as performing at the Theatre-Royal, Covent-Garden. With a Coloured Print. Price 2*s*.

The Duke's Coat; or, The Night after Waterloo: a Musical



*New Plays, published by JOHN MILLER.*

Farce, intended for Representation at the Theatre-Royal, Lyceum, but interdicted by the Licensor of Plays. Price 2s.

Zembuca, a Melo-Dramatic Romance, in Two Acts, by I. Pocock, Esq.; as performed at the Theatre-Royal, Covent-Garden. Price 2s.

John of Paris, a Comic Opera, in Two Acts, by I. Pocock, Esq.; as performed at the Theatre-Royal, Covent-Garden. Price 2s.

Tamerlane, a Tragedy, in Five Acts, by Rowe; now first published as it is performed at the Theatres Royal. Price 1s.

The Orphan, a Tragedy, in Five Acts, by Otway; as revived at the Theatre-Royal, Covent-Garden. Price 1s.

Intrigue, a Comic Interlude, in One Act, by John Poole, Esq. Author of Hamlet Travestie; as performed at the Theatre-Royal, Drury-Lane. Price 1s. 6d.

The Woodman's Hut, a Melo-Dramatic Romance, in Three Acts; as performed at the Theatre-Royal, Drury-Lane. Price 2s.

The Ninth Statue, a Musical Romance, in Three Acts, by Thomas Dibdin, Esq.; as performed at the Theatre-Royal, Drury-Lane. Price 2s.

The King and the Duke; or, Which is Which? a Farce, in Two Acts; as performed at the Theatre-Royal, Covent-Garden. Price 2s.

For England Ho! a Melo-Dramatic Opera, in Two Acts, by I. Pocock, Esq.; as performed at the Theatre-Royal, Covent-Garden. Price 2s.

Highgate Tunnel; or, The Secret Arch! a Burlesque Operatic Tragedy, in Two Acts, as performed at the Theatre-Royal, Lyceum. Price 2s.

Trick for Trick; or, The Admiral's Daughter: a Farce, in Two Acts; as performed at the Theatre-Royal, Covent-Garden. Price 2s.

Milton's Comus, a Masque, in Two Acts, as revived at the Theatre-Royal, Covent-Garden, on Friday, April 28, 1815. Price 10d.

---

SONGS, DUETS, &c.

Frederick the Great, 10d.—Devil's Bridge, 10d.—King's Proxy, 10d.—My Aunt, 10d.—Cymon, 10d.



11/11/24



1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40



